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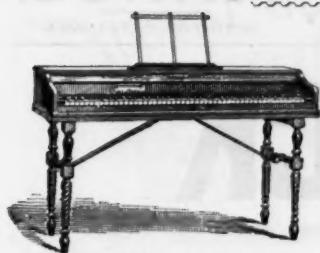
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NEW YORK, WEDNESDAY, MAY 30, 1894.

THE attention of our readers is called to an editorial in the trade department of this issue of THE MUSICAL COURIER, wherein are set forth some interesting facts about this issue.

WE call the attention of our readers to an editorial in the trade department of this issue regarding the European edition of THE MUSICAL COURIER.

WE should unquestionably recommend W. J. Henderson's "Story of Music," and the beautiful publication of J. B. Millet Company, "Famous Composers and Their Works," the latter to be ordered from Henry T. Thomas, 13 Astor place, New York.

ROBERT J. NEUPERT, the son of the well-known pianist, Edmund Neupert, who died some years ago in this city, is at present writing a biography of his father. Any information or letters of his father sent to him, care of Robert Przelius, Christiania, Norway, will be gratefully received.

IN the preface to a book of verse, written by Mr. Augé de Lassus, Mr. Camille Saint-Saëns says:

"For a long time I have been convinced that I do not understand the drama. The first proof I had of this was when I was a boy, at a performance of 'Don Juan' at the Théâtre Italien. As I knew the work beforehand I was anxious to see the terrible final scene. What was my astonishment to see the house begin to empty as if by magic at the approach of this scene, and to realize that what was the culminating point for me was without interest to the general public."

Later on he says: "The dramas of Wagner only interest me on their musical side. Ibsenism and its offshoots seem to me modes of mental aberration."

FOUR SUPPLEMENTS.

Every copy of this issue of "The Musical Courier" contains four illustrated supplements.

Any failure on the part of news-dealers to deliver the paper in its complete form should be reported to the office of "The Musical Courier," 19 Union Square, W., New York City.

SILENCE.

JUST about now is a good time to hang up the fiddle and the bow, lock up the piano and give the voice a vacation. Musical people live more intensely during the season than their artistic contemporaries, and a rest for overstrained nerves is imperative. The return to nature which Tolstoi so fervently urges is a matter of life and death for some of us. Go out into the fields, go up in the mountains, row, swim, run, walk, get some of God's air and sunshine on you and let the restless mimic play of the emotions have a surcease. Nature exacts terrible penalties from those who abuse her. Musical people are notoriously nervous. They overtax their feelings and this finds vent in manifestations of what the world has named "crankiness." There would be few "cranks" in the profession if the most ordinary laws of hygiene were observed. Take plenty of exercise and in the open air. You will feel all the better for it next fall.

A TIGHT SQUEEZE.

THERE is no more true friendship! Something unprecedented happened at the Vienna Carl Theatre: Pylades ran away from Orestes! Shortly before the beginning of the "Belle Hélène," the old and the young Greeks put on their last paint, and Helena was already perfectly dressed, if one may express it in that way. As the first warning bell sounded Orestes, pale as death, burst in the green room. Are the Errinnyes pursuing him? "My Pylades!" is all the weeping youth could say to the general inquiry as to the disturbance. No Pylades was to be seen near or far. Who could have thought that Pylades could leave Orestes? Who could? No, not even Euripides! Still, it was a fact. Miss Marie Grübl, representing the celebrated bosom friend, had canceled her friendship with Orestes and her contract with Director Blesel. The Greeks were dumbfounded and knew no way out of the dilemma. Achilles and the two Ajaxasses stood there as if looking up Mount Ida; Menelaos lamented that it was high time for his wife to deceive him; Paris affirmed that he was innocent of this latest abduction, and Helena sighed repeatedly "Oh! hand of fate!" However, something had to be done, and a chorus girl was asked if she ever had had a friend; then she was given the orphaned tights, and then the opera could begin.

A DEFENSE.

FRANZ LISZT'S music was attacked in the London "Musical News" of April 28. Our bright contemporary, the "Week," of Toronto, takes up the cudgels against British Philistinism as follows:

At a Crystal Palace concert Sophie Menter, the great pianist, performed what the "Musical News" calls "an ugly, chaotic, formless free fantasia," evidently having in mind the development portion of a sonata, as music to the average Englishman must always conform to text book rules, but which in reality was Liszt's intensely brilliant, spontaneous and effective E flat major concerto. The criticism in question goes on to say "that the concerto is subjectless, having no inspiration and consists mainly of execution," and that "Mrs. Menter played some of Liszt's derangements of Schubert's songs, that he (Liszt) had very few original ideas worthy of attention, and that he generally occupied himself with dressing up in inappropriate (?) guise the themes of others," and kindly advises Mrs. Menter "to leave the Lisztian bubbles on Schubert alone."

We confess to having never read more ridiculous or thoroughly prejudiced statements, especially about the writings of such an original and musical genius as Liszt, and although well knowing the conservative ideas of the "Musical News" regarding the works of both Wagner and Liszt, hardly believed it capable of expressing such views as above quoted. Liszt had no original musical ideas when he created such monumental works of art as the "Faust" and "Dante" symphonies and his great symphonic poems? No original ideas when he created the great B minor sonata, with its rugged themes and grand harmonies, so weird, intense and irresistible; his beautiful, tender "Love Dreams" and "Consolations"; his great Masses and Oratorios; his wonderful piano arrangements of Beethoven's symphonies and Schubert's songs; his magnificent etudes and his exquisite vocal lyrics, so full of poetic beauty and noble thought!

The chief theme in his B minor ballade, fragmentary though it is,

is one of the most beautiful and flowing—imbued as it is with lofty musical sentiment and feeling—to be found in the whole realm of music. If Liszt had never composed an original work, his effective transcriptions and stupendous piano arrangements would place him in the very front rank of musical thinkers, for through his efforts in this direction he gave an impetus to piano playing and piano building which cannot be overestimated, and opened up new paths for piano composition and effects which had never been dreamed of. The Love Dreams, Consolations, Etudes and Love Lyrics are worthy to be placed beside anything Chopin or Schumann ever wrote, and infinitely superior to anything of the kind by Mendelssohn, or which has been written by any English composer.

It is indeed melancholy to think of such matter, which passes for criticism, and which will doubtless be read and believed by many persons who are influenced by the opinions expressed by the "Musical News" being circulated, for we had hoped that at this end of the nineteenth century our musical English friends would have learned that music is none the less music because it does not fit into the prescribed form laid down by the ultra-classicists, for sometimes beautiful flowers grow in the fields as well as in the hothouse, and are infinitely fresher and more fragrant. If we wish to appreciate Liszt's music we must study it, hear it, understand it, for it palpitates at times with passion, dazzling splendor, vitality and freshness, and again throbs with feeling, depth, earnestness and the intensity of an overflowing heart.

PUCCINI IN LONDON.

M. PUCCINI, who has made his début in England, is the composer of "Le Villi," which failed on its first production at the Dal Verme, Milan, in 1884, but later on achieved great success at La Scala. Mr. Lago endeavoured to secure "Le Villi," but Messrs. Ricordi objected to its production at the Olympic. Puccini comes from a family of musicians, for his grandfather, Giacomo, was a professor at Lucca in the last century, and his father, Michele, who was born in 1813, was director of the Municipal Music School at Naples, and a well-known writer of church music. Giacomo Puccini, the younger, was born at Lucca in 1858, and studied first under Angeloni, and afterward at the Milan Conservatory under Ponchielli. Puccini has likewise composed several orchestral works and an opera entitled "Edgar," which has not yet been brought to a hearing.

We have previously described the libretto of "Manon Lescaut," which practically consists of four detached scenes from the Abbé Prevost's romance. In the music there are distinct traces of the Wagnerian influence, combined of course with pure Italian melody, and plentiful use is made of love and other themes. On the Continent the most admired music in the first act are the bright choruses of girls and students in the market place at Amiens, a passionate tenor love song for "Des Grieux," and the love duet. The second act is, however, considered the gem of the work, particularly as to the scene in "Manon's" boudoir in "Geronte's" house, where a mezzo soprano soloist and semi-chorus of women sing the already famous "Madrigale," and the dancing master teaches "Manon" the minuet. Toward the close of the act there is another love duet. The inevitable intermezzo then ensues, and in the third act yet another love duet is interrupted by the dainty song of a lamplighter. There is the ineffectual attempt at rescue, a farewell solo for "Manon," and a jeering chorus as the women pass on board ship, during the latter part of the act scraps of the previous love music frequently being heard. In the last act "Manon" expires on the road to New Orleans, the theme of the minuet from the dancing lesson scene being heard in her dying song, while the opera ends with a reminiscence of the Amiens music in the first act.

SOME MORE HANSICK.

PROF. EDUARD HANSICK'S "Retrospect of My Life," as published in "Deutschen Rundschau," is full of the most interesting reminiscences. The May number of this magazine is especially interesting on account of Hanslick's references to Strauss and Lanner. We quote: "Who were those two who really created the 'Vienna Waltz'?" They were in early youth two apprentices, springing from the poorer classes of Vienna's suburbs—the one a bookbinder's and the other a glove maker's apprentice. Both were without regular musical instruction, and played the prohibited violin exercises secretly in the garret. Lanner began with an orchestra of five or six players, which he directed in some unpretentious suburban balls at 'Sperls' or 'Goldenbirne.' Our Strauss tells us that his father entered Lanner's orchestra as viola player. With Lanner's increasing success he also increased the orchestra, which, to fill numerous engagements, he had to cut in two, leaving to Strauss the leadership of one part. This is where the elder Strauss discovered his talent for composition. Composing in those days was apparently a much easier

art than it is now. For the production of a polka nowadays the whole of the musical literature is put into requisition.

"Formerly only one thing was necessary: an idea. They always had an idea. We old ones had in this direction an unbounded confidence, and often announced a waltzer party for an evening, when not a note even was written on that morning. In such cases the orchestra would come to the house of the composer. As soon as he had composed a part it was taken by the members of the orchestra, arranged and copied. Meanwhile the composer received some more wonderful 'ideas' for the other parts; after a few hours the composition was finished, rehearsed, and in the evening played to a generally enthusiastic audience. Lanner—the light hearted—the easy going, hardly ever produced anything in a different manner. So it happened one day that he felt sick and unable to work, when for that evening a waltz party had been announced. He sent to Strauss the simple message: 'Strauss, look out for an idea.' That evening the waltzes were produced—of course as Lanner's—and met with extraordinary applause. This circumstance, as well as Strauss' marriage in that year, caused his desire for independence. He organized at first a quintet, but already at the end of the first year his orchestra was increased to fifteen."

The younger Strauss tells Hanslick: "My father was severe, often hard; we were not with him long. Myself and my younger brothers, Josef and Edward, were only boys when father separated from our mother; with her we abode. There could be no careful education for us under such circumstances: We only saw our father, who lived in another suburb, New Year's and on his saint's day, to bring him dutifully our congratulations. Father has not fostered my musical career, as might be supposed. On the contrary he stubbornly obstructed it. I was to keep away from music and become a man of business. But it happened with me as it did with him when he ran away from the bookbinder and became a musician. I felt sure of the talent inherited from my father, and grasping my violin I directed a small orchestra with which 'beim Domeyer,' in Hitting, I produced in October, 1844, my first waltz. The composition created an unexpected furor, but my father has not heard of it, did not want to."

OPERA IN GERMAN.

AFTER all the scheme for opera in German at the Metropolitan Opera House may not materialize for reasons that could not have been anticipated. It seems that the artists identified with Wagner operas in Germany had been thoroughly posted by the parties on this side engaged in the rival projects that were discussed about a month ago, and acting upon strong commercial instincts and Italian prerogatives they have advanced their prices to such figures as to make them prohibitory.

It is learned, for instance, that Max Alvary, who was approached by Walter Damrosch in Hamburg last week, demanded the modest sum of \$1,000 a night, with a guarantee of twenty-four appearances in eight weeks. This would amount to nearly 100,000 marks, a sum which Mr. Alvary could not get in Germany in eighteen months, much less eight weeks. Rosa Sucher asks \$500 a performance; but as soon as she learns that Alvary has asked \$1,000 her figure will go up.

Thus we see that with the demand the price advances; but these artists may as well be told that opera in German will never be given on the basis of the star plan; in fact it was the absence of this plan that enabled the managers at the time to give opera in German. The Germans of this city, as a class, will not pay the prices of admission which the general public pays to hear Calvé or De Reszké or any of the famous Italian star singers. Why they refuse to do this; why they do not lease boxes for the operas are questions not necessarily to be discussed just at present. Suffice it to say that opera in German being dependent chiefly upon the Germans, must be given at popular prices, and cannot be made a successful financial venture if "star" prices are to be paid to the leading artists.

It does not seem feasible for Mr. Damrosch to bring unknown and untried singers here for Wagner music dramas, and if he cannot secure the renowned ones at lower figures than are now quoted to him, there will be no opera in German at the Metropolitan. All this must be decided quickly now, as the options on the Opera House and on the Boston house soon expire.

LETTERS OF FRANZ LISZT.

I.

TWO stout volumes, containing over a thousand pages in the aggregate, come to us through the courtesy of Charles Scribner's Sons, being imported by that well-known house. The work is a collection of the letters of Franz Liszt, collected and edited by the writer, who uses the pen name of La Mara. The English translation is by Constance Bache. Volume one comprises the letters written during his years of travel as a virtuoso and range from Paris to Rome. Volume two is called "From Rome to the End." A portrait with the familiar signature adorns the work, which is excellent as to get-up and letterpress. Miss Bache has done her share sympathetically and understandingly. No more need be said. Besides the table of contents there is a complete index of names.

The first letter in the book is dated December 23, 1828, the last July 3, 1886. Thus a range of nearly sixty years is covered—and such sixty years! So rich, so full, so vital! Seldom has mortal man had such a dazzling career. He knew all Europe and the best of it and the most overwhelming sensation produced is the astounding versatility of the man. At the age of seventeen he was in correspondence with such leaders of continental thought as the Abbé Lamennais, Victor Hugo, Edgar Quinet, Robert Schumann and others. The value of these letters cannot be overestimated. They show the roots of nearly every movement of culture that stirred Europe in the first half of the century. Liszt was in intimate touch with all forms of artistic activities. Although a mere youth he plunged with his usual impetuosity into the literary revolution of 1830, which Victor Hugo, Théophile Gautier and a host of other choice spirits originated. His sympathies were most catholic and the boy was the father to the man, for in the opening letter of the collection we find him writing to his old master, Carl Czerny, in Vienna, in terms of deep feeling, interspersed with many playful allusions. "Yes, I am an ungrateful fellow; I have forgotten my benefactor, I have forgotten that good master to whom I owe both my talent and my success. At these words a tear starts to my eyes and I assure you that no repentant tear was ever more sincere. Receive it as an expiation and pardon me, for I cannot any longer bear the idea that you have any ill feeling toward me. You will pardon me, my dear master, won't you? Embrace me, then—good! Now my heart is light."

This delightful youth fairly sparkles with good humor and fun. He is quite serious when he speaks of playing Czerny's works, "admirable works," with the greatest success. Remember Liszt was young, and it was only the close of the year 1828. He even speaks of his intention of playing Czerny's variations on the "Pirate," but luckily the measles intervened, and a brilliant coterie of duchesses and contesses was disappointed. Liszt in the earlier stages of his career never played for anybody not remotely connected with the nobility.

But his politeness and consideration to his old master were nevertheless most praiseworthy. Gratitude is not a dominant trait of humanity, and Liszt was the most grateful man that ever lived. He proposes to Czerny in this letter to send him his four new piano concertos that Pixis, the humpbacked virtuoso spoke of, and even offers to find a publisher for them. We make lots of fun nowadays about the old Czerny, but, putting aside his distracting finger exercises, he must have been an estimable man so to command Liszt's admiration and esteem.

As early as 1829—and Liszt was only eighteen years old—he writes that he was "so full of lessons that each day from half-past 8 in the morning till 10 at night that I have scarcely breathing time." This almost beats the record of Mr. Emil Liebling, of Chicago, who begins teaching when the milk comes in the morning and does not stop until the first bread is baked, just after midnight.

In another letter to Czerny, Liszt writes: "Among all the circles of artists where I go in this country (France) I plead your cause tremendously. * * * If you ever entertain this idea (a visit to Paris) write to me, I entreat you, for I will do for you what I would do for my father." There is loyalty for you, gentle student! Further he says: "I have been making a special study of your admirable sonata, op. 7, and have since played it at several reunions of connoisseurs (or would-be connoisseurs); you cannot imagine the effect it made; I was quite overcome by it." It is difficult for us to quite realize anybody

making an effect with a Czerny sonata. But Liszt could make an effect with anything.

In 1830 we find the young lion giving a dinner party to Victor Hugo and Edgar Quinet, the latter being a writer of penetrating and luminous style on art subjects. In a letter to Mr. Pierre Wolff, who lived in Geneva, he unbosoms himself in poetry and philosophy—just the philosophy of a youth of twenty, high strung and imaginative. "Earthly life is but a malady of the soul," he cries—"an excitement which is kept up by the passions. The natural state of the soul is rest!"

Which reminds one of Edgar Allan Poe's "the fever called living;" of Leopardi, Byron, even of Arthur Schopenhauer, not to mention Amiel. In a letter to the same, dated May 2, 1832, Liszt bursts forth like this: "Here is a whole fortnight that my mind and fingers have been working like two lost spirits—Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber are all around me. I study them, meditate on them, devour them with fury; besides this I practice four to five hours of exercises (thirds, sixths, eighthths, tremolos, repetition of notes, cadences, &c.) Ah! provided I don't go mad, you will find an artist in me! Yes, an artist such as you desire, such as is required nowadays! 'And I, too, am a painter!' cried Michael Angelo the first time he beheld a chef d'œuvre."

This pardonable outpouring shows us the eaglet has begun to put forth his powers, to feel the strength of his pinions. That he was tremendously affected by that extraordinary man Paganini we are all well aware. In the letter just referred to we find this reference to the phenomenal Italian violin virtuoso:

"René, what a man! What a violin! What an artist! Heavens! what suffering, what misery, what torture in those four strings!" Then Liszt sketched in a few lines the daring things Paganini did, and continues thus: "As to his expression, his manner of phrasing, his very soul in fact!"—six dashes follow to express his overcharged feelings.

Paganini greatly influenced Liszt's style, and we find in the piano music of this epoch attempts at the unattainable, cyclopean, but ineffectual rustling of wings. Liszt was not always in the exalted mood of the above letter. Writing to Mr. Wolff a week later he says: "My good friend, it was in a paroxysm of madness that I wrote you; a strain of work, wakefulness, and those violent desires (for which you know me) had set my poor head afame; I went from left to right, then from right to left (like a sentinel in the winter, freezing), singing, declaiming, gesticulating, crying out—in a word I was delirious. To-day the spiritual and the animal (to use the witty language of M. De Maistre) are a little more evenly balanced, for the volcano of the heart is not extinguished, but is working silently—until when?"

This sounds something like one of Beethoven's busy days. It only needs the crowning touch of the water jugs to make resemblance complete. It was the great spiritual ferment in Liszt's which gave us the superior vintage in after years.

At the close of this letter we learn some news of Liszt's contemporaries: "Bertini is in London. Malibran is making her round of Germany. Messemaecker (how is he getting on?) is resting on his laurels at Brussels. Aguado has the illustrious Maestro Rossini in tow. Ah—Hi—Oh—Hu!!!" From all of which letter and its sarcastic outburst as a coda we can see that for a young man of twenty-one Liszt was given to a surprising variety of moods.

There is an interesting letter dated June 20; 1833, which was written by Liszt and Chopin jointly, and also signed by Chopin's friend, Franchomme, the violoncellist. It was for Ferdinand Hiller the pianist and composer, and is well worthy of transcription, so full of life and the characteristic qualities of the three men. It was begun by Liszt:

"This is the twentieth time at least that we have tried to meet, first at my house, then here, with the intention of writing to you, and always some visit or some other unforeseen hindrance has occurred. I don't know whether Chopin will be strong enough to make excuses to you; for my part it seems to me that we have been so unmannerly and impudent that no excuses are now permissible or possible. We sympathized most deeply in your bereavement, and more deeply did we wish that we could be with you in order to soften as far as possible the grief of your heart."

The bereavement alluded to was the death of Hiller's father. Then Chopin took up the thread in this two

voiced fugue. "He has said it all so well that I have nothing to add to excuse me, especially for my negligence or idleness, or whim or distraction, or—or—you know that I can explain myself better in person, and, this autumn, when I take you home by the boulevards to your mother, I shall try to obtain your pardon. I am writing to you without knowing what my pen is scribbling, as Liszt is at this moment playing my studies and transporting me away from all suitable ideas. I wish I could steal his manner of rendering my own works. With regard to your friends who are staying in Paris, I have often seen driving this winter and spring the Leo family." * * * There have been evenings at certain ambassadrices' houses, and there was not a single one at which somebody at Frankfort was not mentioned. * * * Then follows a little bit of fugal pleasantry. Liszt broke in with a phrase, "Do you know Chopin's wonderful studies?" Then Chopin interpolates, "They are admirable! and moreover they will last only until yours appear." Then Liszt: "An author's little piece of modesty!" Then Chopin: "A little piece of rudeness on the part of the regent, for to explain the matter fully he is correcting my spelling." Then follows more delicious foolery of the same sort, showing that these two great artists were in the best of spirits. The letter was signed F. Liszt, F. Chopin, Aug. Franchomme. Chopin adds an interesting and brief postscript: "By the bye, I met Heine yesterday, who begged me to 'grüssen' you 'herzlich und herzlich.' Liszt further adds that Berlioz sent greetings and that Baillot père was in Geneva.

Just this brief glimpse this week to show you that Liszt supped with the immortals and was of them. Perhaps the perspective which time lends to the past may make this latter end of the century as interesting as its beginning is to us. But what a group of giants our contemporaries will become ere this is attained! The genuinely great men of the present are all old, very old men. Is this pessimistic? Reflect a moment!

(To be continued.)

RACONTEUR

THE PIERROT AND THE PIANIST.

AND the insistent clamor of her name at his heart is like the harsh roll of the sea on a savage shore.

* * *

Have you seen "L'Enfant Prodigue," that most charming of speechless lyrics? Have you listened to André Wormser's dainty music, which interprets for you this dramatic song without words? Ah, me, you have missed a delicate sensation, a delicious morsel for the artistic epicure. Alas, and I wish me well that I had never seen this same "L'Enfant Prodigue!"

* * *

I well remember the hot night in June, not five years ago, that I strayed into the "Théâtre des Bouffes Parisiens." All Paris was there, for it was the first public representation of Carré and Wormser's three act pantomime of "L'Enfant Prodigue." I was delighted with the piece and the artists. The music with its Mascagni, Mendelssohn, Chopin, Schumann flavor was agreeable, albeit artificial, just as the "bouquet" of some perfume is more grateful at times than the rarest of field flowers. I was enchanted, in a word, and left the theatre, vowing that I would return many times.

* * *

Alas, I did return many times.

* * *

I left Paris hastily and went to London. One night, having nothing better to do, I happened in a theatre, got a stall, and sat down with hardly a glance at the house bill. Suddenly a well remembered strain, a Mascagni phrase from the prelude to "Cavalleria Rusticana;" and then I discovered that I was listening to "L'Enfant Prodigue" once more.

* * *

My sultry interest vanished and I immediately seized my program to discover if I was to enjoy the same artists I had witnessed in Paris. No, unfortunately no. All the names were strange to me. I give you the cast:

Le Jeune Pierrot.....	Mdlle. Janvier
Madame Pierrot.....	Mme. Gay
Phrynette.....	Mdlle. Toucan
M. Pierrot.....	M. Tiers
Le Baron.....	M. Smét
Le Nègre...	M. De Blanc

As you may see none of these names were at all

familiar to Paris, and I at once came to the conclusion that I would be treated to one of those odious replica performances at the hands of inferior artists. I soon was undeceived.

* * *

The pianist, one of the most important factors of the piece, I could not see, but I heard him, and I involuntarily exclaimed "A master!" Such a touch, such tone, such surely, such nuance! When the curtain went up on that picture of bourgeois domesticity I knew at once that I was in for a treat. The father and mother were delightfully natural, and as I heard the "Rabelaisian" music which accompanied their humble meal, my eyes rested on the young "Pierrot." It was a shock I received. A face painted white, eyes full of melancholy music, the look of a Mignon, the mouth full of infinite promises, and wistful and petulant. His figure was dainty and his walk panther-like in its noiseless rapidity. A fascinating "Pierrot" indeed, and how the music followed him! Every move he made was interpreted into tone language, and the curtain fell on the first act after most finished acting. Only the "Phrynette" seemed needlessly cruel to the poor silly boy, and in the subsequent scene she played her rôle of the heartless coquette with harsh realism.

How funny the Baron was; how we laughed when the comical motive in F sharp minor announced the entrance of the pompous negro! How cleverly Pierrot caught the fly, whose buzz was imitated on the contrabass; how I enjoyed the peeping forth of the Mendelssohn Wedding March in this act, and how tragic was the finale! The young woman played her scene with unequaled pathos and power. Of what need were words when gesture would be so moving, so profoundly telling? I was crying at the close and so was my neighbor, and we were not ashamed of tears, evoked by such exquisite art.

* * *

The third act, with its return of the prodigal, passed off excellently, and as I rose my neighbor remarked to me that he had seldom enjoyed a night of like pleasure. The artists were called out before the curtain, and cries arose for the clever pianist, who had contributed so much to the play without words. As he came on the stage the man next to me gave a violent start, and quickly looked at me; then he rubbed his eyes and said:

"Look, look, is it your brother, or is it your double?"

I stared at an image of myself bowing to the audience.

* * *

I went home greatly disquieted.

* * *

After thinking it over for a day I went to the theatre and got the address of the pianist, Jean Riche by name, and called on him. He lived in a small French hotel in Soho, and was "at home," an untidy garçon informed me. After stumbling about in a dark passage, and getting angry at nothing, I was guided by the sound of a piano, and soon came in front of a door, and then, forgetting all about my errand, I stood and fairly gulped down Chopin's F minor fantasy, which was being played by a great virtuoso. As its enchanting bars sighed into rest, and while the clangor of those two great chords were about me, I knocked, and opened the door without waiting for an invitation to enter. A man in his shirt sleeves sat at the piano, and a woman sat carelessly on the edge of a bed. The room was disorderly and unattractive, after the manner of most hired lodgings.

* * *

My entrance was greeted with silence at first, then the woman screamed aloud with laughter. "Look! look!" she cried in French. "Look, Jean, it is thyself come to thee for lessons." And the exquisite humor of this threw her into convulsions of mirth, and she rolled over on the bed, burying her head in the pillows. M. Riche arose, and turning to his colleague, rebuked her curtly; then he turned to me, and again I seemed to face myself.

* * *

"Bon Dieu, c'est moi," exclaimed the pianist, and he leaned back on his instrument to look at me.

* * *

We gazed steadily at one another for a minute, the woman on the bed meanwhile explosively laughing. Then the humor of the thing forced itself on us two, and there was soon a trio of laughers.

* * *

I hastily explained my errand in my usual indiffer-

ent French and expressed my gratitude to the pianist for the pleasure he had given me, and, though my eyes were literally bulging from their sockets with astonishment, I managed to remain conventional in my speech. The woman had risen from the bed and came toward us with slow, tigerish grace. It was the young "Pierrot" of the other night, and her eyes hypnotized me so that I forgot to look at my double. She looked at us both, seriously this time, and then made a mental inventory of our physical resemblances. I noticed that the pianist seemed to wince under this searching and rather cruel examination. She looked at his eyes, then at mine; she made a grimace at our hair, so unusual in color, she viewed with painful precision our noses, mouths and our hands and feet. Then she burst into another fit of uncontrollable laughter.

"Felicia," gravely remonstrated the pianist, but the "Pierrot" only laughed the harder.

* * *

Felicia was her name, Felicia Janvier, and her eyes burned into my heart when she looked at me, and I became good friends with the pianist and the rest of the company.

* * *

We never could explain the strange resemblance. I was American, he French. When we walked arm in arm into a café the waiters superstitiously crossed themselves, and one night as I waited in the dusky stage entrance for Jean I was suddenly seized and kissed on the mouth by a woman. It was Felicia, and when she discovered her mistake she laughed, a hateful laugh, but I said nothing to Jean.

* * *

The company was playing a long engagement in London, and as I had nothing better to do, so I told myself, I lingered in town, seeing my friends every night and gradually falling into the net so skillfully set for me by the falsest fowler that e'er piped a lure to silly birds. Jean I could not quite understand. He played the piano magnificently. At his instrument he was all glow, all passion, all abandonment; but the moment he stopped playing he became colorless, unassertive, even a bore.

* * *

With querulous insistence he repeated his old stories of his student life at the Paris Conservatoire. How Georges Mathias, his professor, chased him down one of the huge lobbies of the Conservatoire clear into the middle of the rue Poissonnière, simply because Jean had declared that Chopin was a Jew. Mathias was a pupil of Chopin and adored his memory, and although he was of Hebraic extraction himself, he resented anyone insinuating that his idol was also of the race. This view of the matter always tickled Jean and he told us the story at least once a day. He had also another favorite anecdote about once taking a Turkish bath with Theodore Ritter, the celebrated pianist, now dead, and turning the hose on the great virtuoso when his back was turned. When Jean told this he got very red from suppressed laughter and Felicia always tapped her heel on the ground and hummed: "Va, Mouche, laisse moi tranquille," but Jean never noticed her.

* * *

Felicia no longer loved Jean. I discovered this one night as we walked to our favorite café. I was with the Baron, and ahead of us slowly moved the two figures of the Pierrot and the pianist. The Baron mocked them and punched me often in the ribs, saying, "Drole, why don't you also try? She wouldn't know the difference." This annoyed me excessively, but I held my peace, because I feared the Baron would see my flushed cheeks. The couple in advance raised their voices in quarreling. This pained me and piqued the Baron, who tried to burry me on. I refused to walk faster, nor was there any need of it, for suddenly, with an ejaculation of rage, Felicia raised her fan and viciously struck the pianist over the mouth.

* * *

In a dazed condition I found myself with Jean leaning on my arm, the other two having vanished. I asked for no explanations, he volunteered none. We did not go to our usual café, but to his home, and he played for me some preludes of Chopin. His face was pale, and he played exquisitely the ones in B flat minor, B minor, F sharp minor, and the great thunderer in D minor. It was feast for me. At last I rose to go, and shook the hand of my alter Ego. We faced each other, and again—Great God!

I noticed how like. Then I turned and went out of the door.

* * *

As I came down the stairs I met the Baron. He was flushed. He had been drinking. He stared at me cynically and then taking my arm he led me along the hall to a room I knew well. He whispered as he pushed me in: "She won't know the difference," and the door clicked and closed before I could resist. "C'est toi, Jean?" muttered a drowsy voice.

* * *

Jean's playing improved every day and Jean's conversation grew more monotonous every day. Felicia seldom addressed him.

* * *

She seemed to take a sudden aversion to me and I—I loved her.

* * *

It was the last night of "L'Enfant Prodigue" in London. I did not go in the stalls, but sat in the orchestra near Jean. In a way I was fond of my double, besides it amused me to watch the wonderment on the faces of the people sitting near us when we appeared. The house was crowded and the pantomime was given as if it were the first instead of the last night. The opening act went off with great "brio," and the curtain rose on the second act. Never did "Phrynette" waltz more nimbly to that valse-motif of hers with its characteristic appoggiatura, so indicative of her false nature. Never was the "Baron" in higher spirits and poor "Pierrot" was at last robbed of his love. When he rushed in with his ill-gotten gains his despair was most tragic, and the curtain fell to thundering applause. Pale, her face working with passion, Felicia came to the footlights in response to urgent calls. With her were "Phrynette" and the "Baron." The latter's face wore an evil smile. "Phrynette" was sneering.

* * *

Felicia came over to the side of the orchestra where we stood, and in a low voice, vibrant with ferocious passion, she said to Jean:

"Beast, thou knowest all. Coward! I shall kill myself!" and pointing her finger at me she screamed: "It was not thou, it was Jean!"

Then they got the curtain down somehow and we blundered out into the night. But Jean was not with us.

* * *

And she did kill herself. Jean had her cremated.

* * *

He is quite harmless, but his mind has almost gone. The only thing that rouses him is the striking of the hour; then he upturns one of the twelve fantastically carved hour glasses he keeps on a table before him, and curiously watches the almost imperceptible fall of the finely powdered dust—Felicia's—from one glass sphere to the other.

* * *

And the insistent clamor of her name at his heart is like the harsh roll of the sea on a savage shore.

THOMAS MAY NOT COME.

THREE is a very well defined rumor that Theodore Thomas may not give the series of concerts projected for next season in this city. The money is subscribed, the Metropolitan Opera House has been decided upon as the place for the concerts, but an unexpected hitch has come in the negotiations, and this hitch originated in Chicago. The civic pride of the Windy City has rightfully been aroused by the idea of New York getting, even in piecemeal, any part of its famous Thomas Orchestra. There is a vigorous fight to prevent Thomas playing in New York, and his friends say his chances for getting here next year are very slim. Chicago received Theodore Thomas with open arms after New York allowed him to go. Now Chicago thinks that Theodore Thomas belongs to Chicago, not to New York. Chicago has hit the nail on the head.

Mr. Carl's European Trip.—Mr. William C. Carl will sail for Europe on the New York, Wednesday, June 20, going direct to Paris, where he will spend several weeks with Mr. Alexandre Guilmant, and afterward take a trip on the Continent before returning to America in September.

Mr. George L. P. Butler, tenor, who has appeared at Mr. Carl's concerts the past season, will accompany him, and spend a large part of the time abroad in Paris, returning also in September.

Both artists will largely increase their répertoire while abroad for next season's tournée in this country.



as cultured ears enjoy, if frequently heard and practiced, can be more readily understood and appreciated, even by children, than the cheap, trivial, commonplace tonic and dominant successions that only vitiate and pervert the musical taste." He has written his new tunes accordingly, and the result is that, while simple enough, they contain beautiful harmonies and changes of key which make every one of them singable and attractive.

A pleasant concert was given last Friday week to Mrs. A. N. Henriques by her pupils at 54 West Fifty-fifth street. The artists were Mrs. Henriques, Miss Fannie Richter, of Berlin, pianist; William Courtney, tenor; Hubert Arnold, violinist; Charles W. Rogers and Emile Levy, accompanists.

William C. Carl had tremendous success on his recent week's trip, and covered over 1,100 miles between Monday, May 14, and Friday, May 18. At his organ concert in Boston on May 15 he was especially well received, as was also George L. P. Butler, the tenor, who accompanied him on his journey. Last week Wednesday Mr. Carl opened a new organ at Bloomfield, N. J., in the Park M. E. Church; and Mr. Butler sang.

Mrs. Adèle Laeis Baldwin, the well-known contralto, will sail for Europe on the New York to-day. She has had a busy season, and has earned rest and recreation.

Leonard E. Auty sang the tenor part in "Elijah" for the Mozart Club, of Pittsburgh, Pa., May 11 at Old City Hall in place of William H. Rieger. The Pittsburgh "Post" says of Mr. Auty: "His voice is of fine calibre, being clear and musical, and apparently reaching its highest limit without effort. 'If with all your hearts' was given with rare taste and finish." Mr. Auty went from Grace Church to the Church of the Heavenly Rest, where he is greatly liked. May 21 he sang Cowen's "Rose Maiden" at Trenton, N. J., and Thursday evening he will be heard in Philadelphia in Stainer's "Daughter of Jairus." On June 4 he will sing Gade's "Crusaders" and Leslie Carpenter's Ninety-seventh Psalm at Wilmington, Del.

A testimonial concert to Thomas Lloyd Dabney (Lloyd Daubigny, of Daly's Theatre) was given at Music Hall, Yonkers, last Monday week. The assisting artists were Miss Jessamine Hallenbeck and Miss Louise Cowles, sopranos; Miss Fielding Roselle, contralto; Miss Dabney, pianist; William Courtney, tenor; Dr. Carl E. Martin, bass; Mrs. Carl E. Martin and H. Stanley Knight, accompanists.

The sixth concert of the Boonton (N. J.) Choral Union took place May 17 at the Presbyterian Church and was eminently a success. Edward M. Young conducted with his customary skill and grace, and the soloists were Mrs. Edward M. Young, Mrs. George Crawford, Miss Mary A. DeCamp, William H. Meadowcroft, E. A. Scribner and Arthur Oldfield. Miss Mary Elcock presided at the organ, and our old friend from Newark, Henry Hall Duncklee, was the accompanist. The concert was fully up to the high standard set by this ambitious organization.

The concert at Chickering Hall last Wednesday evening in aid of the Fresh Air Fund of the Old Epiphany House (Cathedral Mission), 130 Stanton street, delighted a large and fashionable audience and put a snug sum away for a most worthy charity. The list of patrons included such names as Bishop Potter, Rev. Dr. Rainsford, R. Fulton Cutting, Alexander M. Hadden, Mrs. Richard Irvin, Mrs. Alfred L. Loomis, Mrs. Robert B. Minturn, Mrs. D. Percy Morgan and Mrs. Alexander T. Van Nest. The musical prime mover was William S. Chester, the enterprising organist of St. George's Church, who played organ numbers by Guilmant and Wagner with grand effect. The other artists were: Master Charles Meehan, soprano; Mrs. Sarah Baron Anderson, contralto; Miss Geraldine Morgan, violinist; Frank H. Potter, tenor; C. Judson Bushnell, baritone, and Louis R. Dressler, accompanist. Master Meehan made a distinct hit. Mrs. Anderson is always worth hearing. Miss Morgan was applauded to the echo, and did very artistic work in the andante and finale from the Mendelssohn concerto. She was ably accompanied by Mr. Dressler. Mr. Potter is an experienced vocalist and has a fine stage presence. Mr. Bushnell never sang before an audience that did not like him, and this concert was no exception to the rule. Everybody who attended felt amply repaid by this delightful musical treat.

Our own Homer N. Bartlett was the guest of the Clover Quartet of Hartford, Conn., on May 17. The quartet consists of Mrs. William P. Husband, Miss Case, Mrs. Charles E. Gilbert and Mrs. Richard C. Wander. These ladies were assisted by Mrs. Martha L. Roulston, Mrs. Harriet Clark Westcott, Mrs. John M. Gallup, B. H. A. Hofmann, Richard C. Wander and Homer N. Bartlett. It was essentially a Bartlett program, including his ballade in D flat for piano, played by himself; concertstück for violin and piano, played by Mr. Hofmann and the composer; "Love's Rhapsody" (MS., new), sung by Mrs. Roulston, with cello obligato by Mr. Wander; Bartlett's arrangement of a "Melodie," by Thalberg, played on the violin by Mr. Hofmann, and two new piano pieces—"Spring Morn Reverie" and "Allegretto Scherzando"—played by the composer. Mr. Bartlett and his compositions met with a most cordial reception, and all who participated did excellent work.



European Headquarters of THE MUSICAL COURIER,
BERLIN W., Linkstrasse 17, May 8, 1894.

"All over!" used to be the joyful cry of the boys of my time when the clock struck 12 noon, and we all pell-mell rushed down from the stuffy schoolroom into the open street. With something akin to that feeling I left last Wednesday night both the Philharmonic and Bechstein Hall, which latter concert room was closed for the season on that evening.

The last concert that took place in it was the joint one of Miss Helene von Hochedlinger, a young pianist from Warsaw, and Mr. Witold von Szaniawski, a baritone from I don't know and don't care where. He has a wobbling voice and a cold in the head, or else a faulty tone production or something or other of that sort. Anyhow, he can't sing, and he has little musical intelligence. The perennial "Non è ver" romanza by Tito Mattei I have heard better sung by Brandeis of New York, and that is saying a good deal, and during the aria from Massenet's "Herodiade" I left, because I could not bear to hear it butchered so dreadfully.

The lady with the triply noble name, however, is a far superior artist. She plays the piano with considerable technical skill and no little intelligence. Feeling, however, seems to be wanting in her also, and the forcing of the tone in forte passages as well as playing loudly while using the soft pedal frequently mar the tone production which otherwise might be satisfactory. I heard from her the Bach-Tausig D minor toccata and fugue, a Bach Sicilienne, the Scarlatti-Bülow "Presto," Schumann's "Vogel als Prophet" and "Traumeswirren" as well as the Beethoven "Les Adieux" sonata, which latter and the Bach Sicilienne pleased me most.

* * *

At the Philharmonic the same evening one of the regular popular symphony concerts under Professor Mannstaedt was given, when Miss Augusta Goetz-Lehmann was the soloist. She is a Berlin young lady and a pupil of Professor Ehrlich. To judge by her performance of Mozart's D minor piano concerto she has a good deal to learn yet. Neither her technic nor her memory, nor especially her musical conception, are quite faultless or ripe, touch and tone are insufficiently developed, and the vociferous applause which numerous and apparently personal friends bestowed upon her on this occasion was therefore as premature and injudicious as it was probably sincere and well meant. The "Heaven save from my friends" adage allows of more interpretations than one.

The young lady was furthermore represented on the program with the B minor capriccio for piano and orchestra, by Mendelssohn, which on account of the above mentioned concert I could not hear, while the orchestral numbers consisted of the "Joseph" overture, by Mehul; the Mendelssohn "Midsummer Night's Dream" music, the Vorspiel to Humperdinck's fairy opera, "Hänsel und Gretel" (new), and two of the Brahms' "Hungarian Dances."

* * *

The summer opera, which is intended to take the place of the old Kroll stagione, was opened at the Belle Alliance Theatre on Sunday night with a fair sized audience, but hardly a very fashionable one, and with the finest of weather. Yet the opening night can hardly be said to have been an auspicious one, and Director Morwitz' undertaking will hardly rival the famous old-time summer rendezvous place of so many "stars." There is no "star" even of the

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third or fourth magnitude in his personnel, such as it was represented in the opening opera, Mozart's "Nozze di Figaro," and the ensemble was anything but brilliant. The whole affair has something provincial about it, and is by no means up to the standard which is demanded even of a summer opera at the capital of the German Empire. But then it must not be forgotten that "Nozze di Figaro" is a very difficult work and demands for a halfway good performance some first-class artists. It was therefore hardly a very wise plan to select it for the opening night. The cast included Mrs. Eichberger-Kreuziger as the "Countess," Miss Tuscher as the "Page," Miss Corty, "Susan" and Miss Dossow, who looked charmingly, as "Barbara." The male element was represented through Messrs. George, "Figaro;" Morny, "Almaviva;" Moedlinger, "Bartolo;" Fourness, "Basilio" and Kraehmer, "Gardener." The last named gentleman, who was formerly of Kroll's, acted likewise as stage manager. The orchestra, under Josef Wolf's direction, was by no means flawless.

Last night Lortzing's "Czar and Carpenter" was to be given under Fischer's direction, but I preferred to go to the Circus Renz.

* * *

I did not patronize the circus to see the circus, for Renz and his forces have departed and left the vast arena and seating capacity of the Berlin colosseum to an audience of many thousands who had come to listen to the performance of an historical concert which was given there by command of H. M. the Emperor. It was an imposing as well as an interesting affair, the credit for which in the main belongs to Musikdirektor Adolf Boettge, the bandmaster of the 109th Regiment of the Baden Body Guard Grenadiers. This band, together with that of the Berlin Guards of the Cuirassiers and of the First Regiment of the Infantry Guard, altogether 150 musicians in uniform, was combined to a formidable orchestra, and they played with a precision, verve and sonority that were stirring, and at the same time with finesse of shading and rhythmic as well as dynamic perfection of ensemble that was admirable.

The program contained first the fanfares for mediæval trumpets and tympani by Rosenkranz, which brought out some natural trumpets of the size of those which must have been in vogue at the time of the "blasting" of Jericho.

The "Hohenfriedberger" march was played by the Cuirassiers under their bandmaster Ruth's direction, and the band of the infantry guard gave forth a dance from Scholz' opera, "The Zieten Hussars," under Musikdirektor Moeller's energetic baton.

The two biggest numbers and pièces de resistance, however, were Musikdirektor Boettge's historical arrangements: "The military march from its beginnings down to our times," which interesting, characteristically scored and really very valuable setting is dedicated by the composer to the Emperor, who takes a lively interest in the subject. The ancient instruments used in this arrangement, some of which are of fine and rare timbre, and all of which were well played, were originals loaned by Paul de Wit, of Leipzig, from his great collection of ancient musical instruments.

Still more important than this march arrangement is Boettge's "Letare Germania" songs, festival and war music in honor of Germany and in remembrance of friend and foe (thirteenth to nineteenth century). It contains the "William of Nassau" song of victory of the Dutch after the storming of Briel on April 1, 1572 (part of this was sung splendidly by the members of the Baden military band); the "Hildebrandli," the oldest complete folksong from the thirteenth or fourteenth century; a Polish march from the end of the seventeenth century; battle song of the Curuzen, from the Hungarian music of 1672; march composed by Frederick the Great (1712-86); old song of a Muezin at sunrise; old German Lied, "Love's Hope" (1452, arranged by Tappert); "Marlborough" and 10. Hubertus fanfare (about 1700); march of the Royal West Surren Regiment; Bavarian funeral parade music (beginning of nineteenth century); battle music, prayer before and during battle; victory music and finally national anthem.

The whole thing, which lasts nearly half an hour, is



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splendidly orchestrated, and was magnificently played; also did it evoke the greatest enthusiasm.

The entire program will be repeated to-night by command of William II., who, with the Empress, will grace the occasion with his august presence.

* * *

At last I can give you the casts for the coming Bayreuth performances. Here they are:

"LOHENGRIN."

"King Henry".....	Karl Grengg, of Vienna.
"Max Mosel, of Cologne.	
"Telemann".....	D. Popovici, of Prague.
"Loehengrin".....	Ernest van Dyck, of Vienna.
"Herald".....	Hermann Bachmann, of Halle.
"Elsa".....	Lillian Nordica, of New York.
"Ortrud".....	Pauline Mailiac, of Carlsruhe.

"TANNHAUSER."

"Landgrave".....	Georg Doering, of Mannheim.
"Wolfram".....	Theodore Reichmann, of Vienna.
"Kaschmann".....	G. Kaschmann, of Milan.
"Tannhäuser".....	William Gruening, of Hanover.
"Walther".....	Emil Gerhäuser, of Carlsruhe.
"Biterolf".....	Michael Takats, of Buda-Pesth.
"Elizabeth".....	Elisa Viborg, of Stuttgart.
"Venus".....	Johanna Gadski, of Bremen.
"Shepherd boy".....	Pauline Mailiac, of Carlsruhe.
	Louise Mulder, of Stuttgart.
	Marie Deppe, of Berlin.

"PARSIFAL."

"Parsifal".....	Ernest van Dyck, of Vienna.
	William Gruening, of Hanover.
	Willy Birkenkoven, of Hamburg.
"Kundry".....	Rosa Sucher, of Berlin.
	Marie Deppe, of London.
"Gurnemanz".....	Karl Grengg, of Vienna.
	Max Mosel, of Cologne.
"Amfortas".....	Th. Reichmann, of Vienna.
	G. Kaschmann, of Milan.
"Klingsor".....	Fritz Planck, of Carlsruhe.
	Michael Takats, of Buda-Pesth.
"Titirel".....	William Fenten, of Dusseldorf.

Solo flower girls: Louisa Mulder, of Stuttgart; Marie Deppe, of Berlin; Elizabeth Hoelldobler, of Stettin; Johanna Gadski, of Bremen; Adele Krauss, of Dusseldorf, and Frieda Zimmer, of Mayence.

Several other engagements are still pending and will be duly announced when consummated. Of course where I give several names for the same rôle the parties will alternate in the same.

* * *

The way the papers here have treated the Baron von Kaskel, the composer of the new one act opera "The Wedding Morning," calls by inversion to my mind that most proudly republican answer which Abe Lincoln gave to Count Sohns when he wanted to enter the Army of the North in the war of secession. Lincoln refused to make the volunteer nobleman an officer, when the latter called his attention to the fact that he was a count. "That fact, my dear sir," Lincoln is reported as having said, "will not interfere with your advancement." How different here in Germany! Karl von Kaskel's opera would probably never have seen the light of the stage if he were not a baron and rich; as it is, the amount of coddling and toadying that is being done is disgusting to any one who has lived for a long time in the United States.

* * *

A visit from Miss Stollwell, of Utica, N. Y., brings to my mind one of the principal faults of the Americans studying abroad. I don't say that this young lady is in any way to blame, but she represents one of an entire class when she tells me that she left Utica, where she was a pupil of Titus d'Ernesti, to study the piano with Epstein of Vienna. From there she came to Berlin to study with Franz Kullak, and now she is about to leave Berlin and go to Weimar to study with Stavenhagen. Again I say, I don't blame Miss Stollwell, for I certainly would not study with either Epstein or Franz Kullak (the son of a great master) myself; but then I should not have gone to them in the first place. Many of the Americans, however, make it a business to go from one teacher to another, and thus they will never learn much of anything. My advice is to go to a good and reliable teacher and stay with him till you know something, and afterward, if you want to or feel that you need it, go

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and finish up with another master for polish of style or change of school or blending of both.

Little Miss Frida Simonson, the ten year old pianist of whom I spoke in a former letter, has been engaged for a concert tournée through the United States and Canada. You will hear a very wonderful child.

Kroll's establishment will be inaugurated as a concert garden in the near future. An orchestra of fifty-two musicians, among them many artists, has been engaged by the Wolff Concert Agency and will be under the conductorship of Kapellmeister Paul Prill, formerly of the Hamburg Opera. Rehearsals have begun and the programs will be a fair mixture of good, light and classic music.

Prof. Hermann Gensz makes the important announcement that he has succeeded in making an engagement for a term of several years with that past master of the art of singing, Mrs. Prof. Amalia Joachim, who will henceforth be the first vocal teacher of the Klindworth-Scharwenka Conservatory of Music. That thriving institute may be congratulated upon the acquisition of so noble and important a teaching force.

Prof. Gensz himself has been concertizing through Silesia during the past weeks and everywhere met with his accustomed success.

I shall leave for Weimar to-morrow to attend the première there of Richard Strauss' new opera "Guntram," and thence shall go to Aix-la-Chapelle for the Nether-Rhenish Music Festival at Whitsuntide. Of course you will hear from me.

O. F.

Carl Schroeder.—The opera, "Der Asket," by Carl Schroeder, was given lately for the first time, at the city theatre of Görlitz with great success.

Smetana's Opera in Italy.—"The Bartered Bride," Smetana's opera, is now controlled in Italy by Sonzogno, the well-known Milan publisher who purchased the rights from the heirs. There is an Italian translation made some time ago.

Johann Strauss' Jubilee.—Vienna, April 24, 1894.—A committee has been organized here by Count Hans Wilczek, M. Nicholas Dumba and Baron von Bezeny, the General Intendant of the Court Opera, for the purpose of arranging to celebrate in a proper manner the golden jubilee of Vienna's popular composer, Johann Strauss. For this purpose it is proposed that, on October 15 next, the day on which fifty years ago Mr. Johann Strauss commenced his career as a band leader and musical composer, playing on that day at Domayer's Casino, at Hietzing, a then fashionable resort, all the theatres of Vienna should produce music composed by Strauss; further, that in commemoration of this event a gold medal shall be struck; that concerts shall be given during the day and evening at which likewise only Strauss' music shall be performed. As a closing episode of this memorable celebration a grand banquet will be given in Strauss' honor, to which the Governor of the province, the burgomaster of the city and other distinguished personages will be invited.

I am informed that this will be the first time in the annals of this country that a musical composer has celebrated a like jubilee, not excepting the musical genius Liszt. It is, therefore, not astonishing that already great enthusiasm prevails in musical circles to do honor to Johann Strauss on this occasion, and that his fifty years' entry into the field of music should be properly celebrated by the community of the city of his birth.—"Herald."

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MR. PAUL SEGUY—PASSIONIST FATHERS—M. WAST—ST. GERMAIN L'AUXERROIS—PARIS.

"I find the lisp common among American girls. It is a great hindrance to French diction. The following is a good sentence for them to practice: Voici six chasseurs se séchent sachant chasser sans chiens."—M. PAUL SEGUY, Soloist des Concerts du Conservatoire, Paris.

"DON'T come home till you have seen the Passionist Fathers!" said Organist Pecher during his *bon voyage* visit in New York.

"Why?" I asked. "What of them?" "Well, never mind, wait till you get there; there are queer fellows over there," he added, reflectively, with that provoking Pechery twinkle in his eye.

Well, on the program of a concert recently given in the Salle Pleyel there were seventeen numbers! Wagner, Wellings, Bohm, Rotoli, Brahms, Verdi, Foster (our negro melody man), Mendelssohn, Hauser Lemercier, Paul Bildner, Schubert, Augusta Holmes, Pietrapertosa, Diaz, Samuel Rousseau, Charton, René, Mozart, Gounod, Fauré, Cowen, Saint-Saëns and Beethoven were grouped together in democratic sociability, and the executants, seemingly as numerous as the sands of the sea, seemed to have been called from all quarters of the artistic garden.

Ordinarily in the concerts given in this *récherché* and historic concert-salle, the programs are limited in quantity, classic in quality; the few choice spirits who participate are artists of renown, and the whole has a marked artistic dignity that is wholly Parisian.

So much was this one stamped with the "benefit" mark, so much of it was in English, and so many of the executants were un-French, that it was really very much like one of our post-Easter-Marshall-Wilder-Marie Tempest performances, given in the interest of humanity. Mrs. Theresa Tosti, cousin of the Tosti, sang in a warm Italian way "Questa Tomba" of Beethoven and "Le Roi des Aulnes" by Schubert. A madame with the surprisingly un-Frenchy name of O'Doherty and Mr. Locatelli sang Holme's "Noël" and Faure's "Crucifixus," a Miss "Calvo" sang, a real "Mr." played and sang his own chansonnets, a "Miss" Aldridge, who has been exploited in England as a "Colored Patti," gave "Never Again" with Emma Abbott dramatism, and there were mandolin and guitar performances.

Miss Denyse Taine dignified the program by charming interpretations of Sam'l Rousseau's "Légende Mauresque" and "Lilas et Muguet" on that wonderful instrument the "Céleste-Mustel;" our well-known "Dreaming" was sung side by side with a Spanish air by a superb tenor, M. Paul Seguy, soloist of the Conservatoire concerts.

America was represented by a Miss Idala Scaila, who was born in New York, but has been studying abroad since childhood, and—was it possible—"The Swaune River," and (by request) at that! Could I believe my ears? I had to indeed, for through the confusion confounded of American writing and French printing, the title on the program was made to read "The Sirance Rider," while three stars were made to represent the "inconnu"—poor

dead Foster, who seems fated to be robbed of his laurels at all points.

Indicating the triumph of melody and voice over words it was touchingly as ever sung by Mrs. Herbert Pugh (Miss Frances Graham), of California.

The second verse was transposed into a minor key with peculiar pathetic effect that charmed the house. Mrs. Pugh later sang Mendelssohn's "Oh Rest in the Lord" in superb oratorio style and voice like Kathryn Flemming. The young American did herself full credit and was enthusiastically recalled and applauded. She looked beautiful, calm, dignified and American, in light blue, with pink roses, white gloves and slippers, her blonde hair like an aureole. She was accompanied, by the way, by a Mr. John Newman Loud, of Boston, a young organist, who has been studying six months in Berlin, and is here now studying with M. Guilment before going to England. You have no idea how American it all did seem, and how awakening the French chatter at the close.

Well this concert was given by the choir of the Passionist Fathers Church, or the mission of St. Joseph's Church, whose head centre is London.

This church is the peculiar mixture of English Catholicism, or the house of worship for the English speaking Catholics who are in Paris. Even the American church here is not more unlike the French Catholic churches. Everything is different. The sermon is given in English, the prayers in Latin, the singing English, with very rarely a French composition, such as Faure's "Crucifix," for example.

A bright little church all woodwork and cushion, with real sunlight reaching quite a way up the aisles, nothing could be more unlike the tomb-like sombreness which is French religious art. It has the look of an American Protestant church with an altar in it. The audience is large at all masses and one of the best dressed in Paris, having that look of being dressed up in Sunday clothes, which is wholly English and American, but no wise like the French who wear their best clothes every day and have no Sunday to speak of.

The organ and choir loft, low and light (also wood and cushion work), is still more Frenchless, especially as it has in it a double quartet of men and women and not a boy. The church has no fabrique or council, the superior father ruling all music included. I rather imagine that in past times and before the coming of the present choir director the musical condition fully justified Mr. Pecher's smile.

A mission church without money and afraid to ask for any, a parish in which the rich are the negligent and the poor earnest, the music of course got the least attention. Amateurs of the amateurist sang to suit themselves, and music was chosen for the "fetching" qualities more than those ecclesiastical. I do not believe that the original of "O Promise Me" was sung there, but they tell me that it was here the motive first made its reputation.

M. Paul Seguy, a real French musician, was made choir director in January, and since then things have been very much changed. Mozart, Gounod, Dubois, Guilment, &c., are sung. To my amazement on Sunday was given a mass of Harrison Millard, which a lady in the audience told the organist was "awfully pretty," it reminded her so much of "The Daughter of the Regiment."

M. Santesteban, the son of a renowned Spanish organist and composer, is organist here, although really a piano artist. A pupil first of his father, he is a first prize Conservatoire pupil as well, an excellent musician and a charming gentleman, the very double of Mr. Wm. Bryan, the New York counsellor. Mme. O'Doherty, Mlle. Calvo, Miss Graham and Miss Aldridge are the ladies of the choir: Messrs. O'Kelly, Dreyfuss and Alvary the gentlemen. Only four of the eight are salaried, so that the others "come and go" regardless of octette obligations.

Although not thirty, M. Seguy is among the recognized musicians of Paris as a singer, having a vibrant and sympathetic

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thetic voice of great carrying power, good ear, perfect diction and handsome personality; he is said to be the coming Fauré, with whom he has studied. Strangely enough for Paris, his first studies were as electrician. While quite a lad he was collaborator with Sorbonne, Jamin, Hervé and other celebrated scientists. He has created some fifty inventions and received bronze and silver medals.

All the time, however, he was studiously cultivating his voice, music and diction. At the Philotechnic Association he gave a course of diction that was patronized by a large and cultured audience, and soon after launched out as a legitimate professor of song. As soloist of the Conservatoire concerts he has a prestige that he lives well up to in many musical directions. Besides natural gifts of execution, he has a born talent for analysis, which makes him an excellent teacher. He is professor of diction at the school where M. Audan is professor of music. It was there he discovered the "American lisp."

Besides that he has societies in his charge and is forming an oratorio society. He gives lectures on throat cultivation, scientific and literary conferences, teaches music and writes a little.

Handsome and young, with a charming wife, his home is an artistic and domestic nest. The walls of his studio are adorned with autograph compositions of Guilmant, de la Tombelle, Godard, Chaminade, Holmès, Mme. de Grandval, the writer of "Mazeppa" (a pupil, I believe, of Saint-Saëns), and of Villain, an artist-composer who has written his manuscript upon telegraph wires which form the foreground of an exquisite landscape.

A great reader, Molire, Carnaille, Victor Hugo are his favorites. He is the happy possessor of a copy of the first edition of "Notre Dame de Paris," by the latter.

American habits are not yet taken, he says; it is impossible to judge the tendency of the country abroad. They are audacious in enterprise and colossal in advertisement, regardless of merit. In Paris merit must underlie all art ambition. Nothing is allowed to rise not based on worth. The libretto of the near future will have to be a dissection of Wagner, or taking his work piece by piece. Instrumental music, he thinks, has made greater strides than vocal. The declamatory style of the modern drama has damned vocal art for a season.

SAINT-GERMAIN L'AUXERROIS.

Shall I ever forget my first glimpse of this church, one of the most historic and remarkable in Paris? It was mid-winter and on first coming to the city. The sun had not shone once for three weeks. It rained some part of every day. The streets were not free from a slimy coat of mud one instant in any twenty-four hours. It was miserably cold everywhere, and no way to get warm anywhere. It was dark and desolate all over, and nothing but candles and weak gas to give light. It seemed the most miserable city on the globe.

To see how "good" people took the conditions I followed an old woman through a dungeon-like church door late one evening. It is not in words to describe the stony desolation. I imagined light and music, priests and people. It was a confessional season preceding Christmas. The bottom of a well with a glow worm on one wall would about express the illumination. There was a bunch of people somewhere telling their sins, but no one could see them or hear a sound. Cold, hard stones echoed every motion; one could feel the "must," so heavily was the air impregnated with it, and great pictures, like bats lighter than the darkness, hung about behind big pillars. I flew from the place. Had I known then what I do now of the history of the place I would not have even been able to fly.

But Paris, like its people, is a series of phase-somersaults. Low, wide, picturesque, bowered in chestnut trees, in the quarter of the Garden of the Tuilleries, the Louvre, St. Germain d'Auxerrois in spring time is, as to exterior, one of the most charming churches to be found.

Inside, the musty odor is strong as ever; but they call it "ecclesiastical" here and revel in it. The beautiful merging colors of windows and paintings enliven the general stoniness, the service is "high church" and enlivening

also, and unusually good music from chancel and tribune make all dreariness forgotten.

The addition of a base viol or counter bass to the chancel organ adds much to the effect. The maître de chapelle and organist are in plain sight on one side of the centre of the chancel, the boys and singers grouped about them, till it looks like a little school from the organ loft. The tenor singer has a Trouvatore voice and sings the simplest plain chant strain with the care that we would expect of an operatic débütant. The boys sing well, and the sympathy between grand and small organ is complete.

The grand organ loft is very similar to that of Saint Roch, the organ a beautiful Merklin. The organist, M. Wast, makes one think of Salomé in the gentle modesty of his bearing, and the tender care with which he plays the simplest chant. He is a very attractive looking man, tall, straight, but not pompous, with white hair and mustache, the pinkish cheeks of perfect health, and the brightest of blue eyes. His voice is like that of a monk speaking words of comfort.

He has been playing this organ for forty-four years. Born in Normandy M. Wast commenced his studies in the maitrise of Notre Dame, becoming later a pupil of the Conservatoire, where he gained first prize (organ) and also grand prize d'Institut. He has been for many years professor of the Cowes' "élémentaire et populaire," called "l'Orphéon," a sort of musical education for the masses, supplementing the musical instruction of the public schools, of which excellent Parisian system I hope to give you account later on. An accomplished musician, writer, reader, thinker, an excellent talker, M. Wast is entertaining on all worthy topics outside of music as well as upon his special art.

A fine library occupies all of one end of his study, and contains works of travel of all countries, which have given him a knowledge of the world and peoples, while leaving him in undisturbed artistic peace at home. He knows very much more about America than I do. His last music writing, lying on his table near by, is a "Largo Religioso" for harp, violin and violoncello, something that will be in demand for marriage occasions.

The coming libretto, he says, must cut away from the endless love story plot, and treat not only emotions of a more sublime order, but subjects of a more ideal character, nature, antiquity, ideality, poesy. Wagner has been the apostle in this. The success of his writing has proved that all that is positively good must become attractive even if the coming is slow. Wagner and Berlioz, both writers of the ideal and unusual, were hissed and whistled when first heard. The man who rises above his fellows in composition must not feel occupied about the people, but about his subject. If the subject is worth it the people will follow certainly as the sun rises.

Religious music does not do as much for its writers as the dramatic. The former is restricted as to the class of people and their numbers. Every theatrical representation is an advertisement for its author. Few think of the writers of the music they hear in church. Yet many, through instinct, are following it largely in Paris, and much beautiful church music is being written every day. Also much that is tedious no doubt; but all art has its phases. One never knows when a good thing is coming. There is hope in every manuscript.

The young Parisian school are writing beautifully and without any fuss. Dubois Gigout, Salomé, Rousseau, Pugno, Guilmand and Widor are all busy and surprisingly so; and others are daily falling into the ranks. When one is accepted and recognized in Paris his merit is assured, for it is a difficult and severe school.

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instruction, not only through its system, but through the character of its professors.

The librettos of the day are not to be compared to the musical writing. Indeed if composers could write their own librettos lyric drama would be materially improved. The librettists of the day are very poor. M. Wast thinks it but a question of habit—that composers could write their own subjects if they made writing a practice.

Librettos must be short. The pressure of civilization which affects all countries places every man's hand on his watch guard under all circumstances, even in his amusements, and eight and one-half to eleven and one-half minutes is the limit of audience endurance at present. Few romancers can cut their stories into opera form. Zola is well satisfied to have "Le Reve" and "Attaque de Moulin" "rearranged." He (Zola) thinks Bruneau one of the most talented men of the age.

M. Viret is maître de chapelle of St. Germain d'Auxerrois and M. O'Kelly organist.

The church was destroyed by the Normans and rebuilt in 997. Think of its age! The clock belongs to the twelfth century, the choir chamber to the thirteenth, many chapels to the fourteenth and the porch to the seventeenth century.

The home of Etienne Marcel Prévôt, of Paris, one of the chiefs in the "popular furies" of the fourteenth century, was near the church. Close to the spot where I stood that wretched winter night Coligny was shot by two balls passing from the church to his home. Calvin lived close by. Gabrielle d'Estres, duchess of Beaufort, suddenly died in 1599 in the house of the dean of the church, between the Louvre and the church portal. The body of the Maréchal d'Aucrue was exhumed from his tomb in this church the day after his interment, dragged through the streets of Paris, hung, burned and the heart eaten with vinegar in public view.

I am devoutly glad that the "moral sense" entered into Christian people before our day. Had they kept on being purely "religious" they would have been "savages" by this time.

Among those buried in the church are the poet Malherbe; the scholar Dacier; painters Coppel, Houasse, Stella and Sauterre; sculptors Sarazier, Desjardins and Coyserox; the architect Louis Levan; the geographer Sanson, the Count de Caylus. The paintings and windows are marvelous.

* * *

Miss Della Rogers, of Denver, Colorado, who has been in Paris studying for three years, makes her début as "Carmen" in St. Petersburg this month. Her costumes, made in Paris, are marvels of the costumer's art, the traditions being closely observed. Beautiful as Sibyl Sanderson, with perfect form, talent, voice, uninterrupted training, best of family, love and care, everything is in her favor, and the COURIER, which is her musical bible, wishes her "Godspeed."

* * *

A recherché soirée was given this week by the Marquise Pannebeuf to Massenet, Reyer and Richepin. The artist-loving hostess wore an exquisite costume of studded tourquoise velvet and white. The sleeves were so immense that the worst tempered rivals in the world could have walked by her side each unconscious of the other's existence.

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GRAND opera it all its glory will be down upon us in another week and Covent Garden is going through a thorough overhauling preparatory to one of the grandest seasons yet seen under Sir Augustus Harris' management. The eight novelties now down for produc-



ONE OF THE COMMITTEE ROOMS.

tion include Puccini's "Manon Lescaut," Verdi's "Falstaff," Bruneau's "L'Attaque du Moulin," Massenet's "La Navarraise" and "Werther," Berlioz' "La Damnation de Faust," Cowen's "Signa" and Gounod's "Sapho," a formidable list, all of which this enterprising impresario is determined shall seek the public's approbation this season. Puccini's work in Italian has been chosen for the opening night, the 14th inst., with the following cast: "Manon Lescaut," Miss Olga Olgina; "Il Musico," Miss A. Kitza; "Lescaut," Mr. Wilmant; "Des Grieux," Mr. W. Bedusch; "Geronte di Ravois," Mr. V. Arimondi; "Il Lamponago," Mr. Armandi; "Edmondo," Mr. Pelagalli-Rossetti, with Mr. Seppili as conductor. "Faust," in French, follows on Tuesday night, under the baton of Mr. Bevignani, with Miss Simonet as "Marguerite," Miss Pauline Joran as "Siebel," Miss Bauermeister as "Martha," Plançon as "Mephistopheles," Mr. Aloers as "Valentine," Mr. de Vaschetti as "Wagner," and Mr. Cossira as "Faust." "Philemon et Baucis" and "Cavalleria" follow on Wednesday evening, and Thursday night "Falstaff" is down with Mr. Pessina in the title rôle. The other parts



THE ENTRANCE HALL.

are cast as follows: "Mistress Ford," Miss E. Zilla; "Anne," Miss Olga Olgina; "Mistress Page," Miss A. Kitza; "Dame Quickly," Miss Giulia Ravagli; "Fenton," Mr. W. Baduschi; "Ford," Mr. A. Pini-Corsi; "Dr. Caius," Mr. Armandi; "Bardolph," Mr. Pelagalli-Rossetti; "Pistol," Mr. Pessina, with Mr. Mancinelli as conductor. There will be performances on Friday and Saturday evenings, but it has not yet been decided what operas will be selected.

The lists of artists who will appear during the season include sopranos, Mrs. Melba, Mrs. Calvé, Mrs. Emma Eames, Miss Simonet, from the Opéra Comique; Miss Nuovina,

Mrs. Fanny Moody, Miss Gherlsen, Miss Sofia Ravagli, Miss Bauermeister, Miss Florenza, Miss Biancoli, Miss Carla Dagmar and Miss Lucile Hill. Contraltos—Miss Giulia Ravagli, Miss Rosa Olitzka, and Miss Pauline Joran is classed here, though she undoubtedly belongs with the sopranos. Tenors—Jean de Reszké, Mr. De Lucia, Mr. Max Alvary, Mr. Alvarez, Mr. Cossira, Mr. Bonnard, Mr. Morello. Mr. Joseph O'Mara, Mr. Corsi and Mr. Rinaldini. Baritones—Mr. Ancona, Mr. Bouvet, Mr. Dufriche, Mr. David Bispham and Mr. Richard Green. Basses—Mr. Edouard de Reszké, Mr. Plançon, Mr. Castlemay, Mr. de

was made for a musical institution "to which English musicians may resort with confidence and thence derive instruction, counsel and inspiration," and who, representing the Queen, formally opened the Royal College of Music on May 7, 1883, again acting in a like capacity, performed a similar ceremony in the presence of one of the most brilliant assemblies that ever paid tribute to music in the United Kingdom.

The Prince and Princess of Wales, Duke and Duchess of York and other members of the royal family drove in state from Marlborough House, arriving at the new building at 11:45 o'clock, where the Prince of Wales was received by Sir George Grove, the director; Mr. Charles Morley, the honorary secretary; Mr. George Watson, secretary; Sir Arthur Blomfield, architect; Mr. James Thomson, contractor for the building, and Mr. Sampson Fox, the donor of this munificent gift, who presented the Prince with a golden key with which to unlock the college door. After

MR. SAMUEL FOX.
The Donor of the Building.

Vaschetti, Mr. Villiani and Mr. Charles Manners. I understand that negotiations are now going on with several more artists whose names we usually see connected with this famous house. Sir Augustus Harris has arranged for five conductors, including Messrs. Mancinelli, Bevignani, Sepelli, Feld and Flou, the latter from the Théâtre de la Monnaie of Brussels.

Beside the eight novelties named it has been arranged to give during the eleven weeks' season the following operas: "Der Freischütz" (Weber), "Mignon" (Thomas), "Nozze di Figaro" (Mozart), "Orfeo" (Gluck), "Les Huguenots" and "Le Prophète" (Meyerbeer), "Faust," "Romeo," "Mireille" and "Philemon" (Gounod), "Rigoletto" (Verdi), "Lohengrin" and "Tannhäuser" (Wagner), "Carmen" and "Pecheur de Perles" (Bizet), "Cavalleria," "L'Amico Fritz" (Mascagni), "Manon" (Massenet), "Pagliacci" (Leoncavallo), "Veiled Prophet" (Stanford), and De Lara's "Amy Robsart."

Paderewski was the drawing card at the Philharmonic concert the past week, when as of yore every seat was taken long before the time for him to appear. He played his "Polish Fantasie" in his own inimitable manner, and so pleased those present that they would not desist until he had played an encore, not the usual Chopin selections, but Mendelssohn's quiet "Lieder Ohne Worte" in F major again, exciting unbounded admiration for this different phase of his genius. Mr. Oudin made his first appearance since his return from a most successful season of French opera in the Russian capital, and met with his accustomed success in Tschaikowsky's "Gesegnet Sei Mir Wald" and "In the Balmy Night," and César Franck's beautiful song "La Procession." The orchestral numbers, which by Dr. Mackenzie were well interpreted, were Mendelssohn's overture, "Meeresstille"; the Mr. Edward German's No. 2 symphony in A minor, brought out at the Norwich Festival last autumn, and the "Egmont" overture (Beethoven).

ROYAL COLLEGE OF MUSIC.

The new home of this progressive institution was opened on the 2d inst. under most auspicious circumstances. The Prince of Wales, who took such an active part in the organization of the college on February 28, 1882, when provision



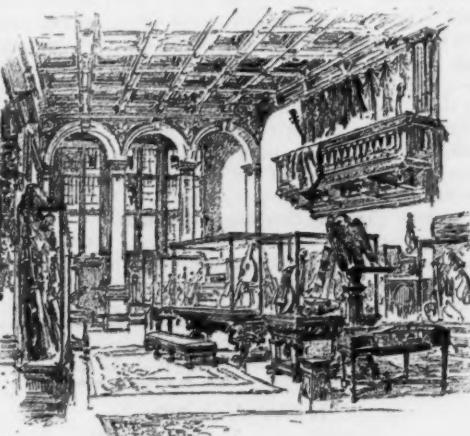
ONE OF THE MUSIC ROOMS.

this the Prince again entered his carriage and drove to the royal pavilion, near the building, where the royal procession was formed.

In the meantime the temporary hall at the back of the building, which occupies the site where a theatre and concert hall will be built for the various purposes of the College, was filled with an audience of some 3,000 people, representative of all that is best in governmental, municipal, military, clerical, musical, dramatic, artistic, literary or scientific life of the metropolis and country, besides many representatives of foreign powers. The assemblage presented an unusual spectacle. The ladies had been invited to appear in morning dress, with bonnets, thus leaving it for the "sterner sex" to excite the interest of those present with dazzling colors. Many wore the levée dress, some evening dress, some morning dress. Dr. Villiers Stanford wore the white and scarlet robe of a Cambridge Mus. Doc., while other robes of this degree were seen in considerable numbers; hoods marking holders of degrees in arts were conspicuous. One of the most noticeable was the robe of



THE EXTERIOR OF THE ROYAL COLLEGE OF MUSIC.

THE MUSEUM OF INSTRUMENTS.
Presented by Mr. G. Donaldson.

the D. C. L. of Dublin University worn by Mr. Henry Irving. The Lord Mayor and other city dignitaries in their gorgeous robes of scarlet and gold, followed by the Italian, French, German, Austrian and American Ambassadors, excited the admiration of the waiting crowd on their entrance.

From 10 till the arrival of the royal party the band of the First Life Guards, under the conductorship of Mr. Joel Englefield, stationed in a marquee to the left of the royal pavilion, played various selections from works of British composers, including Waterson's "Triumphal" march, J. L. Hatton's overture to "Macbeth," a selection of melo-

dies from "Utopia Limited" (Sullivan), a pot-pourri from Wallace's "Maritana," and excerpts from the works of Cowen, Cellier, Solomon, Baile and others. As the Royal procession entered and moved up the aisle, the College Orchestra under Dr. Stanford played Gluck's "Alceste," and when the Royal party was finally seated on the dais the orchestra performed the overture to Wagner's "Meistersinger." At the conclusion of this selection Mr. Sampson Fox, the donor of the building, on behalf of the council to which he belongs, read the address.

The spokesman of the council finished his address, the home secretary advanced and presented the Prince of Wales the reply which his Royal Highness read in a distinct voice that was heard in all parts of the hall.

Then came perhaps the most interesting musical feature of the ceremony, the performance of the following ode written for the occasion by Mr. A. C. Swinburne, and set to music by Mr. Charles Wood, formerly Morley scholar of the college and now a professor, and also professor at Cambridge and conductor of the Cambridge University Musical Society:

I.

Was it light that spake from the darkness, or music that shone from the word,
When the night was enkindled with sound of the sun or the first-born bird?
Souls enthralled and entrapped in bondage of seasons that fall and rise,
Bound fast round with the fetters of flesh, and blinded with light that dies,
Lived not surely till music spake, and the spirit of life was heard.

II.

Music, sister of sunrise, and herald of life to be,
Smiled, as dawn on the spirit of man, and the thrall was free.
Slave of nature and serv of time, the bondman of life and death,
Dumb with passionless patience that breathed forlorn and reluctant breath,
Heard, beheld, and his soul made answer, and communed aloud with the sea.

III.

Morning spake and he heard, and the passionate, silent moon
Kept for him not silence, and soft from the mounting noon
Felt the sound of her splendor, heard as dawn's in the breathless night,
Not of men, but of birds whose note bade man's soul quicken and leap to light.
And the song of it spake, and the light and the darkness of earth were as chords in tune.

The work opens with a short prelude presumably representing chaos, followed by an effective chorus of female voices in E flat. Then follows a soprano solo in G, admirably sung by Miss Una Bruckshaw, one of the best pupils of the college, and a chorus in which the soloist is again heard, in the original key, ends the work with a majestic finale. The ode was conducted by the composer. The Prince then rising said: "In the name of Her Majesty, the Queen, I declare the new college building open." This was proclaimed by a flourish of trumpets and the firing of cannon in Hyde Park. The Bishop of London in the unavoidable absence of the Archbishop of Canterbury, pronounced the benediction, and the ceremony was brought to an end by the singing of the national hymn, Mrs. Albani effectively rendering the solo. After this the royal party made a visit to the Donaldson Museum, where Mr. Donaldson offered the Princess of Wales with a deed of gift, and Miss Adele Donaldson offered the Princess of Wales a bouquet of flowers surmounted with a model of a guitar in tortoise shell. Then returning to the hall the royal party formed in procession and returned to the Royal Pavilion, while the orchestra played Mr. August Mann's arrangement of Schubert's march in D.

The building erected on some ground fronting the Prince Consort Road, granted by the Royal Commissioners of 1851, cost the sum of £45,000, which was generously given by Mr. Samuel Fox, of Leeds. It is in the Renaissance style, with two wings, one each for the male and female students with separate entrances, lifts and staircases. The structure is built of red brick with bands and trimmings of Weldon stone and roofs of green slate. As one approaches the entrance hall through the swinging doors the bust of the donor of the building faces you; on the left is a full length statue of the Princess of Wales, in her cap and robes as a doctor of music (Dublin), and on the

right is a statue of the Prince in military uniform. These are the work of the late Prince Victor of Hohenlohe. Passing on into the various rooms of the building we find ample provision has been made for the accommodation of officials, professors and students, and in fact every convenience known in these modern days so far as was possible has been incorporated in the arrangements. Only a few rooms have been furnished yet, but an earnest of the good taste that we may expect to see is displayed in the council chamber, where, conspicuous among the objects of the room, is a bust of the late Duke of Clarence by Mr. Weber and presented to the Prince of Wales by Mr. Fox, as president of the college.

The place of interest in the building is pre-eminently the Donaldson Museum, and this unique collection of musical instruments will be a perpetual source of pleasurable instruction to the students of the college and the musicians of the world. Mr. George Donaldson, who is an enthusiastic amateur and who plays well several instruments has collected some 200 specimens from the Continent and at home, forming a most interesting collection, representing many periods of musical instrument development. These have been arranged in a beautiful apartment, decorated and finished in the Italian Renaissance style. The importance of this collection and its beautiful settings demand a separate article, which will follow in due course.

FRANK VINCENT.

LONDON, 55 Acacia Road, N. W., May 12, 1894.

MR. AUGUST MANNS' benefit concert was this year as usual an entertainment abounding in good things. Mr. Manns received a long and hearty ovation when he came on the platform, which must have proven to this veteran, who has toiled so long and successfully for musical art in England, that his labors have been appreciated. Dr. Dvorak's overture, "In der Natur" opened the program, and this charming work, which depicts the beauties of animate and inanimate nature, was warmly applauded by the audience. Another novelty was Saint-Saëns' fantasia "Africa" for piano and orchestra, with Miss Fanny Davies as soloist. Lady Halle was twice recalled for her brilliant rendering of "Scena Cantante" from Spohr's eighth violin concerto. Miss Rita Allerton, a niece of Mr. Manns, made her début, singing Beethoven's "Ah perfido," and Grieg's "Solveig's Song," and displaying to advantage a well-trained voice of wide compass and considerable power. Miss Marie Brema gave a very dramatic rendering of Schubert's "Erl-King," and gave a favorable introduction to two new songs by a young composer, Mr. A. Webber from Oxford, "Qui est Doux" and "The Sun's Good Morning." Both have the true ring about them and we may look for something more important from this source. Miss Brema sang them most artistically to the composer's accompaniment. Mr. Andrew Black chose for his aria, "I Fain Would Hide" from "Euryanthe," and for his second, such an old favorite as "O, Ruddier Than the Cherry." Both were rendered in that finished style so characteristic of all of Mr. Black's work. Schubert's twenty-third Psalm for chorus of female voices, the "Procession Music" and "Morning Hymn" from "Die Meistersinger" and Beethoven's seventh symphony completed the much-enjoyed program. Floral tributes were handed to Mr. Manns after the symphony, and at the end of the concert all present joined in giving him two hearty recalls.

At the same time the Queen's Hall Choral Society gave a Wagner concert with the following program: The prelude and third act of "Lohengrin," overture to "Rienzi" and "Meistersinger," "Seigfreid Idyll" and the "Ride of the Valkyrie." The chorus and orchestra under Mr. Cowen's direction did very commendable work. Miss Ella Russell's singing of the soprano music was most satisfactory. Mr. Edward Lloyd was in his usual good form. Mr. David Bispham was, as usual very artistic in his interpretation of the part, and Miss Winifred Ludlam sang the small contralto part.

Last Saturday this society gave another Wagner program before a crowded house. This time the selections included the overture and third act to "Tannhäuser," overture to "Flying Dutchman," Waldweben ("Voices in the Forest") "Siegfried," introduction and closing scene to "Tristan

und Isolde." Miss Ella Russell fairly surpassed herself in the music of "Elizabeth," her powerful voice and dramatic instinct enabling her to give an unusually successful interpretation of the part.

Mr. Edward Lloyd sang magnificently as "Tannhäuser," and Mr. Andrew Black ran his brother artist very close in his fine rendering of the part of "Wolfram." Miss Mabel Elliot sang the part of "Venus." Mr. Cowen's forces again did most creditable work, and at the close Mr. Cowen and Mr. Robert Newman were both called before the audience to receive the emphatic approval of a large number of amateurs.

Master Bronislaw Huberman, the wonderful boy violinist, who has not yet reached his ninth year, made his first appearance in London last week before a large number of musical people that Mr. Vert had invited to hear the child play. Many must have gone with the expectation of being disappointed, especially if they took into consideration the flattering reports that preceded the child. There was no doubt in any one's mind when they had heard him play the Mendelssohn concerto. The intellectual grasp, the wonderful technic, the mastery that he showed over his instrument, all prove him to possess marvelous talent, which is developed to a high degree. He was not quite so successful in Chopin's nocturne in E flat, but the feeling of wonderment was heightened by his skill in the moto perpetuo movement of the E major suite from Bach, and he again delighted his hearers by a selection from Vieuxtemps. The little fellow has been a pupil of Dr. Joachim for nearly two years, and his illustrious professor speaks of his pupil in the highest terms. Yes, young Huberman is truly wonderful. He has tried composition and has produced a violin concerto.

Josef Hofmann, whose wonderful career as a child prodigy excited the admiration and wonder of the musical world, made his reappearance in London last Saturday after a period of study of his instrument and composition, the latter with Professor Urban, of Berlin. His creative talents, under the direction of this master, enabled him to compose several orchestral pieces which were played in that city. He had almost an ideal worship for Rubinstein, and, through Mr. Hermann Wolff's influence, Rubinstein was induced to hear again the boy that on previous occasions he had expressed such an admiration for, and accordingly lessons were arranged and young Hofmann journeyed to Dresden twice every week for the past two and one half years, improving this opportunity by incessant study. As has been chronicled to the world, Joseph Hofmann made his début after this thorough preparation on March 12 at Hamburg in Rubinstein's concerto in D minor, Rubinstein himself wielding the baton. The master was so pleased with the pupil that he embraced and kissed him on the platform, and the press and public united in the highest endorsement of the performance. Consequently, when we heard him on Saturday an interest was excited in his playing, not as an infant prodigy but as one in the bud of manhood prematurely opening and showing great promise of what we may expect as the rich powers develop with experience and age. He chose for his program:

Sonate, op. 101	Beethoven
Phantasie Stucke, op. III	Schumann
Variations, op. 88	Rubinstein
Prelude in B flat	
Prelude in E flat	
Nocturne, F sharp, minor	Chopin
Polonaise, F sharp, minor	
Forelle	Schubert-Liszt
Es Route	B. Godard
Serenade, G. minor,	Rubinstein
Galop	

The verdict won in Germany was indorsed here. His playing of his master's extremely difficult variations, op. 88, displayed a technic that would be hard to surpass, but it was in the other selections that young Hofmann proved himself to be not only a virtuoso of the first rank, but to possess a wonderfully artistic temperament. It is perfectly natural that a close association with such an overpowering personality as that of Rubinstein should make its impress on his necessarily susceptible nature, and that

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this influence should manifest itself in his playing. His work, however, as a whole shows an individuality more or less marked, which will undoubtedly, with the development and broadening of manhood, become more and more assertive. The people were very enthusiastic, but were generous enough not to insist on encores. He gives his second recital this afternoon, and the third next Saturday.

Mr. Liebich, a gentleman of German extraction and English birth, gave a piano recital at Steinway Hall on Monday afternoon. Mr. Liebich studied with Hans von Bülow, but does not reflect much of his master's style in his work. His program comprised works from Bach, Schumann, Chopin, Brahms, Mendelssohn, Liszt, Vogrich and his master. He was most happy in his Chopin and Liszt numbers. Miss Marie Fillunger sang in her finished style "An Anna" and "Mondnacht" (Schumann), and Brahms' "Heimwehlieder," I and II.

In the evening Miss Teodoras and Mr. Devera collaborated in a concert at Princess Hall. The long program opened with an admirable rendering of the "Kreutzer" sonata for piano and violin by Miss Teodoras and Mr. Simonetti. Miss Teodoras chose as her solos, "Passacaille" (Händel), "Pastorale" and "Capriccio" (Scarlatti-Tausig) and Chopin's "Nocturne," "Mazurka" and "Ballade," she being most successful in the latter selections. Mr. Devera sang the drinking song from "Hamlet" (A. Thomas), the "Toreador's Song," from "Carmen," and "Odi tu," by Tito Mattei, accompanied by the composer. The first part of the program was brought to a close by a musical burlesque, "The Patrol of the Toy Brigade," for two pianos, eight hands, by Mr. Palmieri. This proved a welcome number and was repeated. At the end of the second part Beethoven's "Egmont" overture, as arranged for two pianos and eight hands, also seemed to please. Two choral selections by Mr. Denza, a "Nocturne" and "To the Dance," were well sung by a choir of students from the London Academy of Music. Mrs. Denza's beautiful voice was heard to advantage in Vaccai's "Ah, se tu dormi;" Miss de Lido contributed some vocal music, while Miss Alice Mary Smith, Mr. Simonetti and Mr. Mattei strengthened the instrumental part of the program.

Mr. Charles Santley gave his annual concert at the Portman rooms on the same evening, when he was assisted by an attractive array of vocal and instrumental talent.

Mr. Sapellnikoff gave a most successful piano recital the next afternoon at St. James' Hall, when a full house gathered to pay close attention to an interesting program in which Mrs. Sophie Menter joined her distinguished pupil in the duo for two pianos, "Manfred" (Reinecke). Mr. Sapellnikoff evidently thought that he must have Beethoven in the program and led off in a none too happy reading of the "Appassionata" sonata, but he seemed to find a friend in Chopin, and the nocturne in B flat and the ballade in A flat received the hearty approval of the audience who insisted on an encore after the Mendelssohn "Spinnerlied." This was all that I could stay and listen to, but the remaining numbers included Schumann's "Frühlingsnacht," Tschaikowski's Scherzo à la Russe, a valse by himself, and Liszt's "Consolation" and a rhapsody. Mr. Sapellnikoff displayed marvelous technic and deep feeling and sentiment. He certainly deserves to rank among the leading pianists of the day.

At the same time Mrs. Roger-Miclos the French pianist was giving a recital across the way at Prince's Hall. Among the audience was the Norwegian composer Grieg, who seemed pleased with her playing of his "Au Printemps" and "Papillons." Her program opened with Beethoven's "Moonlight" sonata, followed by Schumann's "Carnival," and selections from Schubert, Chopin, Grieg, Rubinstein and Liszt. Mrs. Rogers-Miclos seems to excel in those pieces calling for delicacy and finesse. Her charm of touch and refinement, shown in her rendering of this class of her selections, deserved the many plaudits that she received on Tuesday afternoon.

The Bach Choir gave their last concert of the season on Tuesday, commencing at the unseasonable hour of 5 o'clock. Unaccompanied choral music, there being no orchestra, formed the principal feature of the entertainment, and included three motets by Palestrina, "Assumpta est Maria," "Adoramus te" and "Exultate Deo," this being the first time that the first named was heard in public; a motet "Tristis est anima" by Orlando de Lasso, a contemporary of Palestrina, and Dr. Hubert Parry's "Black Pair of Sirens," which was written especially for the Bach Choir. Mr. Achille Rivarde, the violinist, made a very successful début, in Bach's "Chaconne," being called three times to the platform after an admirable rendering of this work. Another interesting feature was Schutz's setting of David's lament over Absalom, arranged for a bass voice, organ and four trombones. These four instruments were further used in an excellent rendering of Beethoven's "Equali," written for church service, and played at the head of the composer's funeral procession. Messrs. G. Chase, C. Hadfield, C. Geard and J. Matt formed the efficient quartet of players. Mr. David Bispham sang the bass music to the above mentioned number with distinctive fervor, and added, to the delight of all, three Italian songs of the seventeenth century, by Fasolo, Legrenzi and Caldara, later giving in a spirited manner three "Cavalier songs" by

Professor Stanford. The choir under their distinguished conductor did fairly commendable work on this occasion.

Mr. Tivadar Nachez gave the first of three violin recitals on Wednesday afternoon, when a large and appreciative audience gathered to hear him execute a varied program, including Händel's "Passacaglia," Corelli's "La Folia," Bach's prelude, fugue Siciliano and presto in G minor, for violin alone, and some difficult studies from Paganini. In the second part he appeared as composer of two songs and three violin pieces, as well as executant. Among these was a graceful and tuneful romance, which is a deserving composition of its class. Mr. Nachez' playing shows an improvement at each reappearance, and no doubt that his marvellous technical skill will with his natural artistic propensities give him eventually a high place in the profession. The vocal numbers consisted of two songs each by Miss Schidowitz and Miss Zagary and two duets sung by them.

The Laistner Choir at their concert on the anniversary of Schiller's death gave last Wednesday evening Max Bruck's setting of "The Lay of the Bell." This was the first time that this work has been given in London, notwithstanding it has become quite a favorite lately with some of the provincial choral societies. It was written for and produced at the Birmingham Festival in 1878, and was also given by the Philharmonic Society of Liverpool during the composer's conductorship of that society. The solos were in the hands of Miss Fillunger, Miss Olga de Mohl, a young Russian artist who has a well trained sympathetic contralto voice; Mr. John Probert and Mr. David Bispham. This is only the second public performance that this choir has given since it was organized and trained under the well-known pianist Mr. Max Laistner, and it is with congratulations to this most capable conductor that I can chronicle an exemplary performance from everyone who took part. The program also included the overture to "Euryanthe," Mozart's "Ave Verum," and Schumann's piano concerto, in which Mr. Max Laistner fully sustained his high reputation as a pianist, Sir Joseph Barnby conducting this selection.

Paderewski the man is equally as impressive as Paderewski the artist. To those whose privilege it has been to meet him socially this truth must be apparent. His strength and decision of character suggested in every utterance and gesture, his earnest manner, the grasp he has on every point of conversation, his modesty, sympathy and congeniality make him at once a superior man and an ideal fellow. It was at the interesting function of the christening of Mr. and Mrs. Hugo Görilitz' little baby on May 3 that I had a good opportunity of seeing the true man, for on this occasion Mr. Paderewski acted as godfather to the child, and Mrs. Marchesi, through the proxy of Miss Tadema, as godmother. This baby ought from the natural fitness of things to be a great musician. Her mother, Mrs. Amy Sherwin, one of our most famous singers; her father, the ever genial and universally liked Mr. Hugo Görilitz, who is a natural musician to his finger tips; to be under the lifelong blessing of such a great musical personality as Paderewski's and that powerful guiding spirit, Marchesi, altogether should be to make a veritable *rara avis*. As a memento of this occasion Paderewski contributed to the wordly possessions of this little cherub a silver dessert spoon, knife and fork, beautifully engraved, bearing the initials J. G., standing for Jeanette Görilitz. Another handsome present that the young lady will wear with pleasure in future years was a beautiful heart studded with pearls, suspended by an exquisitely engraved necklace, and still another was an attractive coral necklace, suspending a crescent of unique design, with earrings or settings to match. Mrs. Marchesi, being unable to be present, sent the following telegram: "'Félicitation mère bénédiction baby'—Marchesi." A choice number of friendly spirits gathered around to offer their felicitations, and thus baby Jeanette Mathilda Amy Görilitz begins her life under most auspicious circumstances.

Paderewski spoke of America in the best terms, and recited many incidents of pleasant associations with places and people at different parts of the country, and it was most interesting and instructive to hear him talk on the characteristics of the American people, for whom he has such great admiration. He is looking forward with pleasure to his next tour in the United States, when he opens at Chicago on January 2, next year, and after two or three recitals he goes to San Francisco, and works east something on the lines of the Irving tour. He returned to Paris last Sunday after a most extraordinary series of concerts in some of the English provincial cities, and his one appearance in London, at the Philharmonic concert, as reported last week. After his playing his "Polish Fantasie" and a Schuman concerto at Aix-la-Chapelle he will complete his opera that he is now composing on a romantic subject, which he hopes to produce at Buda-Pesth some time next year.

Mr. Hugo Görilitz, who will still be Mr. Paderewski's secretary and go with him whenever and wherever he plays, has been appointed manager for Eleonora Duse for her season of six weeks in London, her German tournée next autumn, a third season with her in London in the season of 1895, and then a tour through America the next autumn. He will also manage a tour through the United

States of Gorski, the violinist and friend of Paderewski, besides several other things that he has in view. Mr. Görilitz deserves high commendation for the perfect arrangements of the present Duse season, which opened with "La Signora dalle Camelle," at Daly's Theatre last Monday night with a crowded house. This large attendance has kept up for the three representations this week, and no wonder, for this marvelous woman, who has approached as near the goal of perfection as mortals ever get, will excite the admiration of eager, overflowing audiences at every appearance during her stay in London. She was well supported by Commander Cesare Rossi's dramatic company.

On Monday night next the season of grand opera opens at Covent Garden with Puccini's "Manon Lascaut"; Tuesday, Gounod's "Faust"; Wednesday, Gluck's "Orfeo" and "Cavalleria"; Thursday, "Philemon et Baucis" and "Pagliacci"; Friday, "Carmen," and Saturday, "Falstaff" and also on the same evening a performance of Gounod's "Faust" before the Queen at Windsor, with Mrs. Albani as "Marguerite," Miss Pauline Jorm as "Siebel," Miss Bauermeister as "Martha," De Lucia as "Faust," Mr. Ancona as "Valentine," Mr. de Waschetti as "Wagner," Planchon as "Mephistopheles," and Mr. Bevignani as conductor.

FRANK V. ATWATER.

Primitive Music.*

THE study of comparative philology has fascinated many profound thinkers ever since Webster published the first edition of his dictionary, and has led to most earnest endeavors to discover the origin of language and trace its development.

As a kindred subject, the genesis of music has been well pondered, and many contributions to the literature of the art have so far popularized the subject as to cause speculations on both subjects being made in ordinary conversation. Hence the immediate value of Wallaschek's "Primitive Music" to the general reader.

This work is a handbook of 322 pages (with nine plates of musical illustrations, which are printed and engraved by the Messrs. Breitkopf and Härtel, Leipzig,) which will well repay perusal. It begins with a review of the general character of the art of primitive peoples, in which the salient points respecting vocal and instrumental music, and its connection with language and the dance, peculiar to savage tribes and other races of men, are given in a concise manner, and with a clearness that will make the book welcome to every amateur, and with such technical correctness as to gain the respect of professional musicians.

The difficulty of arranging so large a collection of facts is partly met by the following geographical arrangement: Africa, Asia, the islands of the Indian Archipelago and Pacific Ocean, Australia, Tasmania and New Zealand, America and Europe.

Herein we learn not only facts relating to barbaric music; but somewhat of the inner nature of unlettered man.

The dances of the bushmen are quiet and orderly. No rude laughter, noisy shouting or coarse, drunken, ribald wit is indulged in. It is a modest social amusement. Burchell says "music softened all their passions, and thus they lulled themselves into that mild and tranquil state in which no evil thoughts approach the mind." Had he not had further experience of them, he would not have hesitated to declare the bushmen the happiest of mortals.

The Hottentots are great whistlers. A Bechuana man will construct for himself a musical instrument by stretching steel wires over hollow watermelons and striking them with small reed hammers.

The music of the Damara is distinguished by its singular rhythms, which have been elaborated in imitation of the galloping or trotting motions of animals.

In Australia the women and children sing together in chorus with wonderful accuracy as regards time and intonation, all being in most perfect "tune."

The author thinks the study of the music of New Zealand is especially valuable, partly because of the conservative character of the people, and partly because "it is probably the most ancient land on the earth's surface, being—together with a number of smaller islands—the first or lowest step in geological changes; after it comes in order Australia, America, Africa, Asia, Europe."

In Greenland there exists a sort of a musical duel, at which an insult may be wiped out by the public performance of ironical songs, the people acting as umpire.

Throughout the African continent there is found a sort of wandering minstrel, whose chief duty it is to glorify the mighty chief in whose service he may be.

At Siamese concerts the women sing the bass part.

The author proceeds to consider the singers and composers of primitive times, pointing out that women were successful composers in Japan and New Zealand.

In the chapter on instruments it is said that on the bones of the jaguar becoming scarce human bones were brought into requisition for flutes. That even the human

* "Primitive Music." An inquiry into the origin and development of music, songs, instruments, dances and pantomimes of savage races, by Richard Wallaschek, with musical examples. Longmans, Green & Co., London and New York.

skull is used as a musical instrument (a rattle) on the Fly River in New Guinea.

The Warrau Indians in Guiana have flutes of reed, bamboo or of the thigh bones of animals. As these instruments are of very limited capacity they are made of different sizes and a complicated melody is rendered by each man blowing his note as his turn comes round. The bandmaster or hohohit trains the performers to play in this Russian horn band style.

After describing singular varieties of flutes, fifes, flageolets, tubes, horns, castanets, tam-tams, gongs, bells, musical boxes, drums, marambas, gouras, jew's harps, stringed instruments, &c., the writer proceeds to refer to the orchestras of primitive peoples and confess surprise that the quartet form is so frequently found, especially in the case of the drum quartet. At first he regarded it as an accidental arrangement, but noting the employment of a maramba quartet and the union of a miramba with other instruments, intentionally chosen according to their pitch, thought it must have innate musical grounds.

In Guatemala several mirambas accompany the songs in correct harmony.

Hottentot servant girls sing in two parts; they even pick up European melodies, and then supply them with a second part in accordant intervals. The author here remarks that "people who know how to accompany a song and how to play in ensemble cannot be without a certain feeling for harmony and tonality. With these ethnological facts we may oppose the widespread theory of harmony and counterpoint being musical inventions of modern times." He proceeds to show that the difference between people with and without harmonic music is not a historical but a racial one.

The singular fact that savages sing often in the minor key is now considered. The negroes in Sierra Leone do so, as well as the Tasmanians, who are a merry people. Many savages constantly use smaller intervals than ourselves. Those of Australia and the Maoris use quarter tones.

Passing to the consideration of rhythmic formations it is shown that the use of dual time by the negroes (possibly induced from swaying the body from side to side while singing) is not universal among savage people. A war song of the Soudanese is in five-eight time.

The physical and moral influence of music is greater than is commonly believed. The Lincoln tribes in Australia do not allow a single evening to pass without singing. On these occasions their features show such unmistakable signs of joy and happiness that one would scarcely believe how these good natured countenances could be capable of the highest expression of rage and fury.

The primitive physician in some places performs his duty with musical accompaniment.

One of the most interesting chapters of the book is that which treats of text and music. It tends to the formation of a belief that vocal music was invented independently of language. Entirely meaningless words which simply serve to facilitate vocalization are found used among peoples whose language is not developed sufficiently to have any kind of poetry, as freely, or more freely than the senseless "tra, la, la," of our English madrigals.

Even in most of the Andamanese songs the songs in their poetic form are so mutilated to suit the metre as to be scarcely recognizable. The facts advanced weaken the speech theory of Herbert Spencer, according to which music arose from emotional language and the recitative was its most primitive form. This leads directly to the subject of the sing-song of ordinary speech, which, among ourselves, simply indicates soul states; but in China the actual meaning of a word is radically changed when it is uttered on a low note or a high one, with a rising or falling inflection, with astridulous character of tone, &c.

Under the caption of "Dance and Music" it is seen that the endurance of women is almost incredible. Here, as elsewhere, in this book she is regarded as a composer or producer, and not merely as an executant.

The following chapter on "Primitive Drama and Pantomime" will attract considerable attention from the fact that it opposes the views of Richard Wagner. Historically poetry was developed in this order, drama, lyric and then the epic. For the epic requires for its psychological details linguistic polish, grammar, refined style, delicate shades of expression, &c. Dramatic representation, mimicry and gestures are not only quite sufficient, but the only effective means for explaining the action to an audience of different tribes, which sometimes do not understand their respective dialects, and are well accustomed to converse in gesture language. Wagner's attempt is "theoretically a contradiction, and practically an impossibility." His artistic genius was never in doubt for a single moment which way to go; and therefore his theory has remained an intolerable chaos, while his art has flourished in unrivalled splendor.

Passing step by step to the more advanced forms than primitive representations, such as "Corrobberree," the "Kuri Dance," the "Hurra," the "Javese Shadow-Play," &c., we arrive at the final chapters on the "Origin of Music" and on "Hereditiy and Development." Here music in the animal kingdom is considered. Ostriches dance a

waltz, beating time with their wings and twirl round at a bewildering rate. Among the mammalia cats have a remarkable faculty of hearing shrill sounds. Their purr, like the cuckoo call, or bray of the ass, is the result of inspiration as well as expiration.

Darwinian theories are here reviewed, and it is worth notice that the author has pointed out a fact which should silence persons who wish to prove that man imitated birds in the formation of his melody: "We have never heard of an imitation of the melody in bird's song among savages. They imitate every bird's call, but not what we call the *melody* of the singing birds proper. Moreover, Australians have songs and music, but scarcely any singing birds, like countries north of the equator."

The author's conclusions briefly are: 1. That originally the main constituent of music was always rhythm, with melody as an accessory; that it has been associated with a style of dancing, devised to fatigue him, even to exhaustion.

2. That the louder the singing and the higher the pitch, the more beautiful, because of the great excitement under which savages sing.

3. The oldest instrument is the pipe; and the next the gong (or sounding stoneplate). The orchestra seems to be a very early institution in common with the dance chorus, primitive music being marked by social.

4. That our diatonic scale is not, as Helmholtz thinks, an artistic invention, nor is the pentatonic scale the most ancient. Harmony may be as old as melody, considering the poverty of the latter.

The merriest people sing their merriest words in minor keys, and with minor chords as easily as in major keys.

5. Savages are excited by music in the highest imaginable degree.

6. Vocal music may exist without poetry, as dancing may be without pantomime.

7. Dancing depends on music.

8. Tragic subjects are favored in the primitive drama, in which different tribes—even enemies—take part, all rivalry being laid aside during the festival.

9. The origin of music is to be sought in a desire for exercise and a "time-sense."

10. That music was originally a necessary of life rather than a mere pleasure-giving art. It enabled many persons to act simultaneously; it facilitated association, and was therefore an organizing power for the masses.

When an author is in possession of a few facts which are generally unknown he does well to formulate a theory and then bring on his facts to prove it. These are then like so many trump cards. When he has myriads of facts he gives these first and then leads the reader to comprehend and accept his interpretation of them. If it seems impossible to harmonize all the facts the most stubborn ones may be eliminated, and then the theory will seem to hold.

When this cannot be done and the author fails to invent a theory the form of the novel stands ready, in which all hazy notions, crude or ill digested facts or alleged facts may be ventilated, and the matter dropped without any real outcome being attained when the supposed action moves and conversations stop. In this form also when an author wishes his leanings to be implied he may make an opposing character weak. This has been done cleverly in "Robert Elsmere," wherein even a university graduate is dumb or weak in vindicating the church of which he is an honored member.

The writer of "Primitive Music" does not proceed in any of these ways, but begins with a formidable array of statements headed "general character of the music of primitive people," which do not refer to any early times but are merely accounts given by various travelers of the doings of existing peoples.

There is nothing primitive here.

Assuming all the statements to be true we learn nothing of the genesis of our art.

Were a good contrapuntist to be filled with disgust at the church music of Italy, as now heard, he would not be justified in arguing that the Italians never knew any better; he knows of their marvellous ecclesiastical art products of preceding centuries, and mourns a decadence; yet travelers assume when they meet a degraded tribe of human beings that they never stood higher in the psychologic scale.

The quarter tones, the neck flutes, the softened castanets, &c., frequently point to an anterior civilization, the intense love for music possibly preventing it from becoming entirely a lost art with them. Hence we find most delicately adjusted resonators attached to wooden slabs of the rudest shaping.

The author's facts may be all accredited, and his conclusions perfectly sound; but it must here be maintained that there is no discoverable interdependence.

It does not seem possible to begin to conjure up any tangible notion of prehistoric music until one has learned something of that of the most ancient Chinese, which has been made convenient for us by the life-long devotion of the French missionaries, and that of the Hindoos, at least as unfolded by La Farge, and of all the other great nations of antiquity. Yet the author says "It has been my aim to deal with the music of savage tribes only," although

he proceeds to generalize so far as to decide in favor of rhythm as the primal germ of our tonal art.

Nor is one altogether satisfied with any decisions that may be reached in this matter, when so vast a subject is brought down to the consideration of the rival claims of Spencer, Darwin, Wallace, Morgan and other evolutionists in deciding matters of detail. Hypotheses may be very ingenious and interesting; but we have yet to learn if man has fallen by reason of wealth and sloth, as indicated by Kingsley in the "Water Babies," or if he has risen in the scale of being.

The more one ponders the musical myths of China, the miracle working Ragas of India and the historical statements generally accredited respecting our art in the past, and the truths that systems of music utterly foreign and distasteful to us have for thousands of years exercised a salutary influence on the hearts, minds and senses of millions of human beings, and still continue sources of gratification to more than one-half the population of the globe, the more willing we become to confess our complete ignorance of the subject of prehistoric art.

Our own music is mysterious to ourselves; and hence the interminable arguments respecting its epochs, laws, object, action, influence and limitations. Ancient peoples were as much at a loss to account for certain facts as ourselves, although we seem always ready to invent a plausible theory for the explanation of phenomena.

The following words were given in THE MUSICAL COURIER January 15, 1881 (page 42): "If, therefore, we are unable to explain our music to ourselves, and the ancients could not explain their music to themselves, it should not cause surprise if we fail to comprehend their music."

It need not here be insisted that we know still less of prehistoric art, and again less of its genesis.

Dog Language Versus Monkey Language; Then Dog Music.

WHILE Professor Garner and his linguistic confrères are devoting themselves to the simians and their tongues, seemingly hoping to furnish the world therewith convincing proofs of the truth of Darwin's speculations and theories touching man's descent, they might possibly find, without the cost of caging themselves in Africa, and at their home doors, confessedly nobler animal than the monkey; one endowed with brains equaling his in mentality and general intelligence; one possessed of equal ratiocinative powers, and a speech of equal extent, variety of meaning and precision of utterance; an animal, descent from which, if it can be established by means of language, seems more desirable for man than that from the monkey, on comparing the dog with the monkey, in all principal regards; a consideration of the latter's characteristics, in the light of the Darwin predicates, causing even in the ordinary human being—not to mention the scholar—a sense of loathing for himself and his kind. This noble creature—man's faithful friend and companion—is the dog. Visit any bench show and you will hear as extensive a dog vocabulary as the monkey den in Central Park affords of the simian kind. Take any dog by itself and note the numerous inflections of his bark and whine and the different meanings he makes them express. I know of a mastiff who comes to my door to beg. He importunes me to open it and feed him in his most persuasive of whims. If I disregard them he begins to bark gently, beseechingly. If the door still remains closed his whining takes a reproachful tone and merges into a remonstrant bark. This entire address might be anglicized thus: "Why don't you open the door and feed me to-day? You usually do so."

A process of reasoning has brought him to my house; my former kindness warrants his expectation of a favorable reception; my delaying to welcome him, as his previous receptions have taught him to expect, causes him to appeal thus to me, whom he does not see, but whose voice within he hears and knows. After I have opened the door, which I have kept closed so as to enjoy hearing his plea; exchanged the usual greetings with him and fed him, he stretches himself on my porch for the usual dog-siesta; then, if any outsider intrudes, his bark takes on as different a tone and significance as does a man's voice when dining at another's cost, and when his subsequent siesta is disturbed.

So much for one dog's intelligence and language; so much for one dog versus monkey. We could understand him exactly if we were masters of the dog-tongue, on knowing which we might learn that the dog can use one word in his vocabulary and give it as many different meanings as a Chinaman can give one of his words by means of accentuation.

My bright witted little terrier likes to look out through my sitting room window at the passing show. When Jack Frost veils the window pane so he cannot see through it he will bark for me to suit it to his vision with a napkin. On my refusing to do so he will lick a space large enough for him to see through. Ah! if dogs now looked as human as monkeys. Perhaps they did once; horse and dog have changed from what they first were; they from man's likeness through chagrin at his fall, perhaps; on the contrary, the monkey appears to be drawing closer to man. Profes-

sor Garner might employ himself profitably in studying the dog language. As a matter of practical utility a general knowledge of it would be more consequential, interesting and pleasing for Americans than that of the monkey, the dog being with us everywhere, and ever a ready, willing and faithful companion and servant; and the natural bond of sympathy between man and him being strong and deep. The monkey could never get above being man's very, very poor relation.

Let Professor Garner group and analyze the dog's speech sounds and get at their definitions; he might in his experimenting and researches strike upon an animal volapuk, which would open for him all the tongues of the brute kingdom; he might make discoveries touching that element of anthropology which concerns the natural part of dual man, and find its connecting link with that of the dog, and be enabled thereby to determine that the dog is dual also; that the natural dog has become the cultivated dog—has advanced from the barkless to the barking dog—that the dog has progressed quite as man has progressed. Then Professor Garner might proceed from existing patent dog culture to the existence of a dog language by parity of logic. Clearly the dog's voice is given him—as is man's to man—for speech, and it has advanced from the barkless to the barking stage of development, and he speaks. That the cultivated dog has gone beyond the uncultivated dog in his command of speech is proved by his use of other dog tones—when addressing man—than those speech germs—indicative of pure and simple feeling, and is illustrated by that mastiff's pleadings for admittance to my house and larder. I have never heard that mastiff talk thus to other dogs. He talks to them according to their culture limits. When he talks to me he undulates his whines and barks; he engages in intelligent, intelligible language making; he discriminates, coming as near seemingly, if not nearer man than does the monkey to fixing signs for his conceptions, by the use of which to communicate with man.

One strong factor in the opinion that the dog has a better claim to consanguinity with man than has the monkey is found in man's general preference for his companionship. Queen Victoria has thirty-two canine pets—not one simian. Sir Walter Scott had a goodly number of dog companions, but no monkeys. Frederick the Great's dogs left deep scratches in the furniture of Sans Souci, indicating their intimacy with him. Go to "Rip Van Winkle" for the pathos of this companionship; and Shakespeare shows that a man might be worse off than if sharing this consanguinity, or being wholly canine, when exclaiming: "I'd rather be a dog and bay the moon than such a Roman." I do not undertake to say, touching man's language, that it is the same in kind as that of the dog; but I do say that the question is an open one as to which comes nearer man in the means of vocal communication with him—the dog or monkey.

Man's innate consciousness of being immortal is a strong evidence of his immortality. Man's innate revulsion at the thought of being descended from the monkey is a strong evidence against it, and his universal preference for the dog in itself, and as a comparison, is a strong evidence on the dog's side when the issue of his descent from dog or monkey is made. This issue not being mooted herein—present reference being made to the dog's companionableness for man and preferableness to the monkey for ancestral honors simply to emphasize the growing public interest in dog language, I would merely cite as inducement for a scientific investigation of it, which seems paramount in the premises: the non-solution of the dog's origin; his prehistoric domesticity, its sharing with man in the passions of anger, jealousy, love, hatred, grief, gratitude, generosity, fear, shame; its ability to dream, its awe for the unknown, the deep sincere homage paid by the learned Egyptians to it (the more we know about the Egyptians, the more remarkably significant appears their dog worship to us); the respect shown for the dog by the learned Greeks and Romans, its present unique place in man's esteem, its present nearness to man's estate, in being loved by some and eaten by others; in being exalted and debased by figures of speech; in being the theme of songs, serious and satirical; the subject of pictures sublime and ridiculous; in serving as the chief mystery of the Greek letter society of Beta Theta Pi and other sodalities.

Thus much briefly touching the language issue between the dog and the monkey.

The dog's fondness for music and its tonal ability could not justly be ignored in the present connection, the tonal language being found necessary by it as by man when a medium for expressing the finer feelings of the canine soul is desired. One of my dogs will sing whenever he is near the sounding of a piano or organ, his vocal chiaro oscuro paralleling the instrument in no uncertain measure. That he delights thus to howl is evidenced by his remaining in the music room after its door is opened for his exit. The moon baying dog of Shakespeare's time is succeeded by one that sings to the moon, quite as does the "Romeo" of today. In the fact that Luna apparently awakens one and the same sentiment in dog and man may be noted another evidence of their kinship in at least the domain of affection. Beethoven, in his C minor symphony, honors the lyrical ability of a dog which was whiling away the even-

ing hours near him with a canine ditty having a bow-wow refrain that suggested Beethoven's opening subject.

The evolution of man's prehistoric companion from the barkless to the barking condition, and from the barking to the singing stage, shows well for the potency of culture in the concrete, and affects such philologists as Professor Garner, enticing inducements for investigating canine vocables and vocalities. The dog's musical gifts and the personal and musical distinctions bestowed upon it by Beethoven and other tone masters bring it within the domain of musical study and render it worthy the attention of musical scientists. Some horse lovers hire brass bands to play for the amusement of their horses. Dog lovers should be equally regardful of their dog's art pleasures. Doubtless the orchestral music at the bench shows is noted by canine ears, for whose benefit its program should be especially constructed. If bench show visitors could but understand the dog language they might hear canine laments at the absence of such pieces as the "Moonlight Sonata" and others suited to classic canine tastes. Mr. Astor should provide for dog boxes in the opera houses of the future which he pictures for this planet.

Thus much briefly for the musical dog. Now let us hear from the simian lyrist.

C. CROZAT CONVERSE,

Vocal Methods Reviewed.

Paper No. 2.

"VOCAL REINFORCEMENT," BY EDMUND J. MYER.

"THE LEGITIMATE SCHOOL OF SINGING," BY FRANCIS CHARLES MARIA DE RIALP.

IT seems that these two works may profitably be reviewed as one; for surely the same arguments—where sober pleading may be possible—would need to be tiresomely repeated were they to be taken separately. Each author appears to lift the reader quite free from the ground of well-known fact and send him kiting into the trackless spaces of the unknown. As young Astor's new force, apergy, is not due for nearly 106 years, and as even the recondite Flammarion, who has devoted years to the occult sciences, can only conclude that "there exist certain natural forces of which humanity is ignorant," I shall endeavor to allow my friends free swing, summoning them back to earth only when they contradict the laws, the material laws of gravity-loving Mother Nature.

These authors both decide that certain cavities distant from the origin of voice (the vocal chords) "reinforce" (Myer) or "focus" (Rialp) the tone. The former says: "Thus we have the reinforcement of * * * the air in the cavities of the chest, the reinforcement of the inflation of all the resonance cavities." The latter similarly declares: "A sound, to be perfectly placed and perfectly rendered, must travel and form in all the cavities of the head and nowhere else." Those convincing italics prove this to be no chance statement, but a solid conviction.

Before touching upon these various cavities, and only asking the reader to scan again my previous paper, which showed that these were no available cavities in the chest even during inflation, I will try to comprehend what is understood in "The Legitimate School of Singing" by pitch. We note: "By pitch is not to be understood the relative position of the notes of the gamut or the musical elevation or depression of a sound. Pitch may be defined as the height and circumference chosen for their acoustical value, at which every sound that we utter must in its artistic capacity originate and within which it must be contained."

The writer will confess his utter confusion. He remembers a subject propounded for mock discussion during one of his college years. "Can a chimera ruminating in a vacuum devour second intentions?" Here was a chance for a pretense of argument. (1) Were a ruminating chimera to enter a vacuum would it remain a vacuum? (2) How could it devour second intentions when it must be pretty well occupied with devouring its own ruminations? (3) As a fact, does a chimera ruminate at all? Still further, what has become of those first intentions? Here was something at least to vaporize about!

But how can this acoustic tangle be unraveled? "Pitch is not the musical elevation or depression of a sound. It is the height or circumference, chosen for their acoustical value of every sound we utter." Boiling this down to the dregs we learn that "musical elevation" and "height of acoustic value" are utterly different matters. This equals Myer's discovery that "there is effort that is active, and effort that is passive." Pitch surely refers to the height or depth of a sound, more strictly to the number of vibratory waves that strike the ear from sixteen per second to between 4,000 or 5,000 per second. Well, in one sentence our author says it is not the "elevation," in the next that it is the "height" of what?—of the human voice, as he expressly declares. Had he used the word "quality" we might dimly discern a distant vision of some emotional state vaguely outlined by inappropriate terms. But he adds the word "height," and further writes: "It will be impossible to exceed it (the basal sound) because the true pitch is already of the highest." And now he stands the

pyramid on its head by calling this highest true pitch sound the "basal" sound, and further says that it "acts as a kind of pedal through the whole range of the voice."

It is useless to quote further. Already the reader is as sadly confused as the reviewer. Let us not puzzle over what may be meant by the "circumference" of a tone or a sound until we have seen what in actual truth a sound or a tone really is. A rough description will aid the interested reader before interviewing this theoretical wilderness of "reinforcing" or "focusing" cavities.

"What is the material means?" asks Rialp. He answers: "The voice, the articulation working through the vocal chords, the same articulation as that which we use during speech."

We have only one set of vocal chords and only one way of articulating. Overlooking the mistaken choice of "articulate" for "inarticulate," we see that any fear of the vocal chords would be disclaimed was groundless. The pressure of breath against the under side of these chords throws them into regular vibrations or swayings up and down. Each upward swaying pushes the air above the chords and starts a wave of air which flows outward through the mouth at the speed of about a quarter of a mile each second; the next upward swaying starts another wave.

Now, all waves travel at the same rate of speed whether the pitch of the sound or tone they produce is high or low. The pitch of the tone is wholly due to the frequency with which they occur. If the chords vibrate about 250 times a second the tone must be the middle A of the male voice; if 500 times, the high A of the tenor or the middle A of the female voice. It may easily be calculated that each wave for the lower A will travel 5 feet before the next one starts; that each one for the higher A will have gone 2½ feet before the next. This law is immutable; it has been established by hundreds of special students.

Here the writer pauses again pen in hand, embarrassed by the richness of the errors before him, and wondering by how best can display these truly brilliant absurdities. "We all recognize," he reads, "that * * * for the full transmission of sound there must be both a directing and a receiving focus." Two foci for one and the same sound. Here is indeed a novelty. A focus is the point at which rays or waves concentrate; yet our author trowels his focus over the whole surface of a soundingboard and even over a whole room. Argument is not possible under such non-scientific circumstances. Such words are meaningless, yet we will try to follow a succession of vocal waves originating as Rialp confesses, at the vocal chords.

Well, it looks a little as though he considered these vocal chords themselves a focus; but he plainly declares that the tone must be focused (1) in the bone surrounding cavities of the head; (2) all over a sounding board or the walls of a proscenium; (3) on the walls of the audience hall. Here we are called upon to witness three successive foci, each one many times larger than the preceding one. What would become of our poor, fragile bodies if such dynamic expansions were actually in force? Let us trail a single wave, keeping 5 feet in advance of the next one. Grant, solely for the sake of avoiding expletives, that this wave first focused itself in the cavities of the skull, about 9 inches distant from the vocal chords; it still has 4 feet or more to go before the next wave starts. What does it do to magnify itself in these cavities of the head, no one of which exceeds the capacity of a single cubic inch? Let Mr. Myer or Mr. Rialp explain. The latter here begins to use the former's word "reinforcement" as a synonym for "focus." This wave then leaves the head, soon finds another focus in the walls of the proscenium and still a third in the boundaries of the audience hall, all the time presumably "gathering power." By the same law a stream would increase its volume and force as its banks were widened and its channel deepened! Will not these promulgators of novel and fundamental laws of sound explain more clearly their revolutionary views? Physiologically, they are still more deeply sunk in error, as the following paper will irrefragably prove.

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Mrs. Mina Schilling.

MRS. MINA SCHILLING was born in the city of New York, where she has a host of friends, admirers and well-wishers. She began her musical career as a concert pianist, and traveled as such through the South with Gilmore's Band. Then she resolved to cultivate her voice, and studied with Mrs. Fursch Madi, Mr. Vianesi and Victor Capoul. At present she is studying the oratorios with Mrs. Carl Martin. Mrs. Schilling was the solo soprano of St. Ignatius' Church for four years, and has just begun her second year at the First Baptist Church. She has a large repertory of operas and oratorios, including among the former "Les Huguenots," "William Tell," "Carmen," "Faust," "Romeo and Juliet" and "Philemon and Baucis;" and among the latter "Samson," "Elijah," "Creation," "Messiah," "Judas Maccabaeus," "Seasons" and many others. Her voice ranges from A below the staff to E above, and is powerful, rich and beautifully produced. Mrs. Schilling is not only a fine singer and pianist, but a thorough musician as well, having studied harmony, composition and musical history diligently. It is no exaggeration to state that she is one of the most conscientious artists and one of the most beautiful women now before the public.

During the past season she appeared in Gounod's "Philemon and Baucis" at Herrmann's Theatre, New York; "Elijah," with the Euterpe Society, New York; "Creation," with the Philharmonic Society of Montreal; Anderton's "Wreck of the Hesperus" and Mendelssohn's "Athalia," with the Port Chester (N. Y.) Oratorio Society; "Samson," with the Mount Vernon (N. Y.) Oratorio Society; Bennett's "May Queen," at Auburn, N. Y., and miscellaneous concerts with Wiske and other prominent conductors. She will sing in Vogrich's "Captivity" next month, and also at a concert in Rye, N. Y., June 12, under the direction of Richard Henry Warren.

The Montreal "Daily Witness" of March 8, 1894, says: "Mrs. Mina Schilling has a beautiful soprano voice, sweet and clear. She sang exquisitely and entered thoroughly into the spirit of the words. Could anything have been more beautifully done than the air 'With Verdure Clad'? In her duets in the third part she created great enthusiasm."

The Auburn "Daily Advertiser" says: "Mrs. Schilling is a charming woman, who sings with good style, taste and finish. She is an earnest student, and possesses a voice of exceptional compass. She never fails to capture her audience."

These are a fair sample of hundreds of press notices which this artist has received. Mrs. Schilling can be



booked for engagements by addressing Addison F. Andrews, musical manager, 18 East Twenty-second street, New York.

Wagner and the Paris Directors.—Mr. Bertrand, one of the directors of the Paris Academy of Music, and Mr. Taffanel, the conductor, lately went to Brussels to hear "Tristan and Isolde" at the Monnaie Theatre. Bertrand said: "I am quite satisfied with my journey. Taffanel, who had already heard the work in Munich and Bayreuth, insisted on hearing it in French. The orchestra and chorus at La Monnaie are worthy of all praise. You know we intend to produce 'Tristan' this year in Paris, and so our journey to Brussels may be deemed a first study of the work." This seems rather curt judgment. No mention is made of the singers or the characters, only the chorus is mentioned, and it has only forty-six bars to sing.

Miss Laura Webster.

THIS young lady, one of the few women violinists in this country, is a thorough and conscientious artist. She studied in Berlin, Germany, for five years; one year with Anton Hekking and four years with Professor Robert Hausmann. For two years she has traveled with the well-known Eichberg String Quartet of ladies; the others being Miss Lillian Shattuck, first violin; Miss Franziska Grebe, second violin, and Miss Emma Grebe, viola. Miss Webster is essentially a Boston musician, although her reputation extends far beyond the limits of the Hub. She has made a name for herself in New York, Providence, Jersey City, Montreal, Fort Wayne, Cincinnati, Washington, Baltimore, Newport and other



cities, in which her return visits are always more than welcome. It is quite likely that she will settle permanently in New York the coming fall, where she may be sure of a cordial reception both from fellow artists and from the musical public.

The following, selected from a large number of press notices, will serve to show how Miss Webster is regarded by the professional critics:

"Miss Webster is a young townswoman whose study of the violoncello has progressed under the most favorable conditions, both here and abroad, for a number of years. Her playing is mature, in the sense of its being well grounded technically, while it is, in a large measure, expressive. Her intonation is excellent, and her tone is vibrant and rich. She executes with facility, and has the especial charm which a deft use of the bow combined with the easy grace of a winsome personality, presents."—Boston "Traveler."

"Miss Webster was received with marked expressions of favor. Her execution is masterly, her touch delicate and sympathetic, and her rendering artistic and pleasing. The difficult passages were given with an ease and grace which carried the house by storm."—Newport "Daily News."

"Miss Webster's playing showed smoothness, delicacy, intelligence and finely expressed contrasts of execution."—Washington "Sunday Herald."

Miss Webster can be engaged for concert work through Addison F. Andrews, 18 East Twenty-second street, New York.

Music in Breslau.

BRESLAU, March 22, 1894.

REHEARSALS are now in progress at the Opera House with Leoncavallo's "I Medici," the principal parts of which are in the hands of Kaschoska and Rosen and Messrs. Schlafenberg and Somer. Leoncavallo promises to be here to conduct the first performance, which will take place at the end of April.

During the past weeks we have had a number of old operas, such as "Robert le Diable," "La Muette," "The Trompeter of Sakkingen," "Taming of the Shrew," and others. All of these had great success, owing principally to the assistance which has been given to the artists by Mr. Habelman, the stage manager.

In April we shall have the Wagner cycle, beginning with "Rienzi" and ending with "Götterdämmerung." Mielke will sing "Brünnhilde" and "Isolde," and Kaschoska the youthful rôles of "Sieglinda," "Elsa," "Senta," "Eva" and others. It is among the probabilities that Alvary will come on to sing "Siegfried" and "Siegmund."

At the Singakademie, Bach's "Matthew's Passion" was

given, under the direction of Professor Thomas, with unqualified success.

The twelfth and last symphony concert of the season took place last Wednesday under the direction of Moszkowski, with the following interesting program: Overture, "Fierabras," by Schubert; Weber's "Euryanthe Overture"; Dvorák's "Slav Rhapsodie," and Beethoven's Fourth symphony. That remarkable violinist, Hubay, professor at the Musical Academy of Buda-Pesth, played the Fourth (A minor) concerto of Vieuxtemps; Mazourka, No. 1, by Wieniawski, his own compositions; "Zephyr," op. 30, No. 5, and "Czardasz," No. 5. His virtuosity was astonishing, and he played with true Hungarian fire. As a matter of course he was received with storms of applause.

Mrs. Julia Aramenti.

THIS favorite soprano, formerly Miss Morgan, was born near Indianapolis, Ind. She began the study of vocal music at an early age in St. Louis, under the instruction of Professor Rose, and sung in one of the leading churches of that city for three years. She next proceeded to Indianapolis, where her teacher was John Towers. Here she sung in five churches and also directed a choir for a year. Three years ago Mrs. Aramenti came to New York. She has studied here with Agramonte, and was also a pupil of Mr. Vianesi for a year. The latter had everything arranged for her début in "Trovatore," at the Metropolitan Opera House, when the destruction of that building by fire disarranged all her plans. Since that time she has been the solo soprano of Dr. Tyler's church in West Fifty-sixth street. Mrs. Aramenti's voice ranges from A below the staff to E above, and is powerful, rich and sympathetic. She not only excels in dramatic singing, but is equally at home in coloratura work. Her répertoire embraces twenty oratorios, seven operas and a countless number of fine concert selections. She has made a number of very successful concert tours during the past year. Mrs. Aramenti has devoted considerable time to the study of composition. Among her writings are "Rose Leaf" and "Autumn," instrumental, and two sacred songs, "O that I Had Wings" and "Trust in Him." Her popularity is steadily on the increase in New York and throughout the East.

Opinions of the press:

"Proved herself an artist. Her voice is a soprano of robust type, and she sings with finish and effect."—Detroit "Free Press."

"Has a fine soprano voice. Her singing is remarkably



true, and her whole style that of a finished artist."—Philadelphia "Times."

"Made a pronounced success. She has a very excellent and flexible voice, and of most agreeable quality."—Buffalo "Enquirer."

"Has a fresh, pure soprano voice, which she handles with ease, and impresses her hearers as being equally capable in dramatic or emotional singing."—Toronto "Empire."

"The critics speak unanimously in words of praise of the beauty, richness and compass of Mrs. Aramenti's voice. She shows a magnificent schooling."—Chicago "Tribune."

Mrs. Aramenti can be engaged upon application to Addison F. Andrews, musical manager, 18 East Twenty-second street, New York.

Nikita in Berlin.—The late cablegrams tell us, among other things, that Nikita has returned to Berlin from a successful Russian tour.

Townsend H. Fellows.

THIS eminent baritone was born in Albany in 1861, and has always lived in that city; though his reputation as a singer and teacher extends throughout the New England States and a considerable portion of the West. Always devoted to music, he began his career as a choir boy in Bishop Doane's Cathedral of All Saints, where he subsequently became the solo baritone. He has held most of the leading church choir bass positions in Albany, and his record as a church singer covers a period of seventeen years, and is one of which he may well feel proud. As an oratorio and concert singer he is a growing favorite, especially in the western part of New York State and New England where he has already won many triumphs. He has been a faithful and conscientious student of all the well-known oratorios, for the performance of which his services are more and more in demand. Mr. Fellows studied for several years with John G. Parkhurst, of Albany, and later with Ferdinand Sieber, of Berlin, that world-famed master, whose ideas and methods Mr. Fellows carefully imparts to his own pupils; in fact he is perhaps the only teacher of the genuine Sieber method in America. As a teacher of the voice, Mr. Fellows has been a very great success, and his following in Albany, Troy and neighboring places is extremely large.

Mr. Fellows has had his eye upon New York for several years, and has at last become identified with the metropolis through his acceptance of the bass position in Will E. Taylor's fine quartet at the Bloomingdale Reformed Church, Dr. Peters', where he began his duties on the first Sunday of this present month. He comes down from Albany on Saturdays and returns on Mondays, but in the fall he expects to settle in New York permanently. In appearance Mr. Fellows is a striking looking man, being about 6 feet in height and weighing over 200 pounds. His complexion is handsome, his hair inclined to be wavy, and he wears a small brown mustache. His voice is rich, full and telling, ranging from low F to high A flat. Mr. Fellows can be engaged for



oratorio, concert, festival or musicale by addressing Addison F. Andrews, musical manager, 18 East Twenty-second Street, New York.

A Master of French Opera Comique.

FRANÇOIS BOIELDIEU, "the last of ancients and the first of moderns," as he has been called, had come upon the scene and threatened in the realm of opéra comique to carry all before him. But though his first opera at the Feydeau ("La Famille Suisse") was produced there in 1797, it was not until 1825 that he reached the summit of his powers. The work he did in the interim was none the less great for that; "Ma Tante Aurore," "Le Nouveau Seigneur," "Jean de Paris" and the "Petit Chaperon Rouge" were one and all of the finest conceptions and admirable workmanship. Boieldieu himself, with characteristic diffidence, thought little enough of them.

Félix tells a story about this. "Boieldieu," he says, "was wont to submit every new piece as he wrote it to the criticism of his pupils at the Conservatoire. When, as was often the case, these young purists took exception to their master's harmonic vagaries, the matter was referred to Méhul, to whose decision, whether favorable or otherwise, the composer meekly submitted." Yet there is no master of his time who can surpass him for harmonic beauty and for wholesale sanity, or can equal him in all those things which we can generically classify as French.

M. Chouquet tells another story about him: "After one

of the successful performances of the 'Calife de Bagdad' produced the year following 'La Famille Suisse,' Cherubini accosted the elated composer in the green room. 'Malheureux!' he said, 'but are you not ashamed of such undeserved success?' To which Boieldieu's only reply was a request for more instruction at the hands of the master." And it was no empty request, for without further ado he underwent a severe course of contrapuntal study with Cherubini, and although he had hitherto been invariably successful he produced no opera for three years. When his next work did appear the result stood revealed on the face of it. "Ma Tante Aurore" was a great advance on all that had gone before.

The year 1825 will always remain a red letter year for opéra comique, for it gave birth to "La Dame Blanche," without doubt the greatest work of this kind in the first half of the century. The first performance was as great a triumph for the composer as it is possible to imagine. Not only was he dragged and redragged to face the people on the stage, but they followed him to his home, and, with assuredly the kindest intentions, permitted him no rest for the night. The entire orchestra followed him from the theatre, and, we are told, performed most of the music of the opera under his windows. Within, friends, actors and musicians gathered together in such numbers, that Rossini, who lodged on the floor below, was obliged to place his own rooms at their disposal, which he seems to have done with the greatest good grace. He and Boieldieu were perfectly childlike in their delight. "Never in this world," declared Rossini, "never could I have written your *sceen de la vente*;" and Boieldieu would reply: "But have you not written the finale of the 'Barbière'?"

Truth to tell, the works have somewhat in common, be it only profusion of ideas. Rossini's are condensed, Boieldieu's are dispersed; there lies the main difference between them. But undoubtedly the note of romanticism was struck in "La Dame Blanche" for the first time in opéra comique. The self same spirit that brought into being the "Symphonie Fantastique" of Hector Berlioz is here in embryo. Hereafter it was to permeate the opéra comique as it permeated all else. For his raw material, Scribe, of course, drew directly upon Sir Walter Scott, bringing both "The Monastery" and "Guy Mannering" into requisition. But there is little that is Scotch about "La Dame Blanche." It was the sweet melancholy of the story that appealed most strongly to the people of the time. And then "L'Homme de la bourgeoisie moderne," as Mr. Taine was characteristically wont to dub Sir Walter, was in the fashion.

It is the funniest thing in the world to see these old Scotch tunes in their French dress; for although they are correctly enough transcribed, their harmonic and rhythmic treatment is all other than Northern. And hear we have for the first time what, for want of a better name, I will term the musical causerie. We notice it particularly at the entrance of "Dickson" in the first act. It is no more the parlano of the Italian than it is the dry recitative of the German. It is the self same thing that Massenet has brought to so perfect a pitch in his "Manon," a veritable musical comment. The orchestral literally gossips. But undoubtedly the predominating features of the score are its pure sentiment and its irreproachable style. In the latter Boieldieu had no rival; his was pure style as distinguished from "a style." To emphasize my meaning I will compare him with Rossini. The Italian master is the possessor of a style; it sometimes grows exaggerated, and develops into mannerism; but Boieldieu's never does. His work is distinguished by its perfect taste, its horror of all extravagance, its refinement, its conduct and restraint. It is all in perfect style—so exact in every detail, so consummate the structure of ensemble, so easy the continuity of thought, and so nice the dramatic sense, that the edict of the hypercritical Teuton ceases to make us wonder. "'La Dame Blanche,'" says Hanslick, "is the most delicate blossom of the French musical genius. It is the white rose of the opéra comique."—Macmillan's Magazine."

Miss Marie M. van Gelder.

ST. IGNATIUS' CHURCH, Fortieth street, between Fifth and Sixth avenues, New York, was in need of a solo soprano this spring for the choir year beginning May 1. Many good voices were heard on trial, and the subject of this sketch was chosen. There is scarcely a church in this city where more elaborate music is performed, and Miss van Gelder is regarded by the rector, choirmaster and congregation as a big prize, and justly so. She is a native of Amsterdam, Holland, but received her musical education in America. In 1886 she was graduated from the New England Conservatory under Mr. Rotoli with special honors, and afterward studied four years with Hans Jung, formerly of Berlin, but now established in New York. Miss van Gelder possesses a powerful, rich, pure, soulful soprano voice of rare, sympathetic quality. Her tones are evenly formed and her enunciation is perfectly distinct. She has an extensive répertoire of oratorio, cantata, concert and church selections, which show her great versatility, and she sings fluently in four languages. Her style is graceful and eminently effective. Miss van Gelder occupied a

prominent position in the Northwest for six years as vocalist and teacher. Her talents are fully recognized wherever she appears before an audience.

The following, selected from a large number of press comments, will serve to show the esteem in which this young artist is held:

"Miss van Gelder's singing was a surprise to all, her friends included. Her voice is of that liquid, silvery quality that possesses great carrying power. Her high notes



are clear, distinct and bell-like, while her middle and lower registers are rich and full of quality."—St. Paul "Daily News."

"She possesses a bird-like soprano voice with a sympathetic quality that is rare."—Minneapolis "Tribune."

"Her voice is of good quality, exceedingly sweet and soulful. Her two solos were exquisite and beautifully sung."—Shelbyville, Ky., paper.

Miss van Gelder can be engaged by applying to Addison F. Andrews, musical manager, 18 East Twenty-second street.

Must Sing or Die.—John Abell, a celebrated singer and musician, who lived in the reign of Charles II., had a very great notion of himself, and would not perform unless he pleased. There is a funny story told of how he was once made to sing against his will.

While traveling abroad for pleasure he came into the town of Warsaw. News was brought to the palace of the famous singer's arrival, and Frederick Augustus, the King of Poland, immediately sent word that he desired Abell to appear before him.

"Tell His Majesty," replied John, curtly, "that it suits me not."

Back went the court messenger with a wry face; he knew his master's temper too well.

"Tell Master Abell," thundered the King, "that I will have him come! And take you, boy, three stout fellows with you."

The messenger and the three stout fellows between them managed to carry out the royal wish, and presently marched triumphantly up to the palace with their unwilling captive.

The King was awaiting them in the great hall, where he had seated himself in a balcony that ran all round the sides. Above him an immense chair hung from the roof by a rope.

"Now, then, into the chair and up with him," cried Frederick Augustus, with a chuckle; "we'll soon see if our songbird won't sing in his cage. Up with him, my merry men, all!"

And up in the air swung Abell, who still refused to open his mouth. When he gave a glance downward, however, he changed his mind. Into the hall beneath him a number of wild bears had been turned loose.

"Sing, sirrah!" shouted the King, "or down you go to play with my brown babies!"

One look at those "brown babies," growling and snarling below in a very unbabylke manner, was sufficient to convince the stubborn John. Sing he did, and he often used to declare in after days that he never sang so well in his life as when he was hanging there, 100 feet high above the fierce beasts.—"Boston Journal."

Violin.—A gentleman owning a very valuable violin would like to dispose of same at a very reasonable price. Apply to Janitor, 3 North Washington square.



MONTREAL.

MONTREAL, Canada, May 17, 1894.

THE Montreal Schumann Club, composed of Miss Victoria Cartier, pianist; J. J. Goulet, violinist, and J. B. Dubois, cellist; assisted by Miss L. Bengough and Charles Reichling, violinists; M. E. Lavigne, accompanist, and Miss Maud Burdette, vocalist, gave their first concert at the Young Men's Christian Association Hall last evening, with an interesting and varied program.

The club above mentioned was organized a few months ago, and it is safe to say that to organize another club of the kind in our city would be a difficult thing to do. The interpretation of the Schumann Quintet, op. 44, was artistic, and was a pleasure to listen to. Miss Maud Burdette possesses a fine contralto voice, well cultured, good method and knows how to sing. After her first number she met with applause, and gave as an encore "Snow Flakes," by Cowen. This lady is a native of Belleville, Ont., a town not far from our city; studied at the New England Conservatory for three years, and afterward with Charles R. Adams, of the same place. She is really our leading contralto here, and some day you will hear her in New York.

The gem of the evening was J. J. Goulet's violin solos. He is really a conscientious violinist, has a fine tone, pure intonation, graceful bowing and plays with deep feeling. After he finished his second number he met with tremendous applause, and responded to an encore, "Cavatine," by Raff. He came here from Liège, Belgium, with an orchestra which was brought over here by a local manager about three years ago. He studied at the Conservatory in the above city, and received his first prize for violin there, and is now devoting his time to teaching.

Mr. Damrosch, when he heard him play here some time ago, offered him a position in his orchestra, but on account of his not being familiar with the English language he could not accept it.

Mr. Dubois was indisposed on account of an attack of rheumatism, and could not play the concerto as announced in the program, but played "Chant du Soir," Schumann, and "Mazurka," Tibbe, instead. After the audience applauded him he gave as an encore "En Tartar," Cui, with good technic and a rich tune. He is the best 'cellist we have in the city, and is also a native of Belgium, having come here at the same time as Mr. Goulet.

Miss Cartier did fairly well.

Of Mr. Lavigne, who acted as accompanist, I will say that it is acknowledged by the local critics and by the leading artists who have visited our city that he is an accompanist of marked ability. It is a pity there was not a bigger audience, but this was due to the fact that Mount-Sully is the attraction here this week.

Henri Marteau is announced here for a concert next Monday evening.

DAYTON.

DAYTON, Ohio, May 12, 1894.

THE musical season—if eight or ten entertainments during the year may be so designated—ended last Thursday night with a concert by the Kneisel Quartet. It was the last of the series of artist concerts so successfully inaugurated by the Mozart Club. It is to be hoped they will be continued next winter.

The playing of Kneisel and his associates is so familiar to you that it seems superfluous to speak of their wonderful ensemble, purity of tone and conception. It is truly a "Kneisel" Quartet. It is the artistic individuality of Franz Kneisel that breathes, not only from his own beautiful instrument, but Roth and Svecenski—yes, even Schroeder, consummate artist that he is—seem to have merged their personalities in his. And yet the first violin part is never too prominent (take note, oh ye would-be leaders of string quartets!). What magnetism the man must have!—has indeed, as I know from experience, and with it patience and talent for hard and telling work. Several rehearsals and performances I had with the quartet in Boston three years ago I count among the most profitable and enjoyable of my musical experiences. The care he put on the study of Brahms' E minor piano quartet, then new to all of us, would be a lesson to those who think genius does not work hard.

The program was the following:

Quartet in E minor, op. 50	Beethoven
For 'cello—	
Sarabande.....	Bach
" Moment Musical".....	Schubert
" Vito," Spanish dance.....	Popper
Andantino, from quartet in G minor.....	Grieg
Andante, from "Kreutzer" sonata.....	Beethoven
Quartet in F major.....	Dvorak

The Beethoven quartet was very noble in conception and execution, and the enthusiastic applause after the adagio and at the end must have convinced the somewhat skeptical Bostonians that Dayton is not lacking in musical culture.

The Dvorak quartet is charming, with its naive suggestions of negro melody and rhythm. It seems to me more spontaneous than many of his works of the same class.

Mr. Schroeder's solos were inimitable, and the popular success

of the evening. They displayed to advantage his remarkably beautiful, velvety tone and facial technic.

Miss Idelette E. Andrews, of this city, ably assisted Mr. Kneisel in the movement from the "Kreutzer" sonata. I was only sorry he had not made a different choice, because for those who had not heard him it afforded no fair opportunity to judge of his power as a soloist. Of course we who have heard know how great that power is.

But we are very thankful for the almost perfect concert, and can only say "Auf baldiges Wiedersehen!"

On April 30 there was a concert of music for two pianos given by Miss Andrews and your correspondent. Mrs. Corinne Moore-Lawson assisted. Mrs. Lawson is very popular here and deservedly so, because she is one of the most musical singers (in the broadest and noblest sense) I have the pleasure of knowing. Here is the program:

Fantasie and fugue in G minor..... Bach-Burmeister Songs—

" Canzonetta"..... Haydn

" The Almond Tree"..... Schumann

" Bid Me Discourse"..... Bishop

Sonata in D..... Mozart

Aria, "Non mi dir"..... Reinecke

" Bilder aus Süden"..... Gondoliera, bolero, unter cypressen, Neapolitanischer mandolinspieler.

Gipsy songs..... Dvorak

Variations in E flat minor..... Sinding

There was a large and enthusiastic audience present.

Our organist, Emil Zwissler, reaped honors last week in Cincinnati. He accepted an invitation from the Directory of Music Hall to give a recital on the large organ there. It was the first time the organ had been used for months (more's the pity), and it was considerably out of tune. Moreover, he had but one rehearsal that morning. When he was but half way through the program and had played only Bach a key ciphered so badly that it was impossible to continue. But with all the drawbacks his playing elicited high praise from those who knew. Mark my words! You will hear from this young man some day; if not as an executant, then as a composer. These are the programs of his two last recitals in Dayton. On April 22 he played:

Concert movement, E flat minor..... Thiele

Fantasie and fugue, G minor..... Bach

Choral preludes—

" Wachet auf"..... Bach

" Von Gott will ich nicht lassen"..... Gade

Moderato and allegretto..... Merkel

Sonata, D minor.....

The program of May 6 was:

Prelude and fugue, A minor..... Bach

Fugue, No. 3 on B. A. C. H..... Schumann

Sonata, No. 12, D flat major..... Rheinberger

Prelude and fugue, A minor (repetition)..... Bach

Krehbiel gave his lecture "How to Listen to Music" here on April 19. He is one of the few lecturers on music who can tell the musician something new, or at least, if old, what it won't hurt him to hear again, and yet can interest the lay brethren

HOWARD FORRESTER PEIRCE.

DETROIT.

DETROIT, Mich., May 4, 1894.

IT must have been at this time of the year that Dudley Buck wrote "Burst, Ye Applebuds!"

Don't be frightened at my allusion to the signs of spring in that first paragraph. I have no intention of ringing in any poetry.

It is so long since I sent you a letter that I have almost forgotten what music we have enjoyed—and endured—here in the interim. Without the aid of memoranda I recall Max Heinrich in one of his song recitals, Plunket Greene, the Irish basso, the Howe-Lavin Concert Company, Mr. and Mrs. Durward Lely, the Sistermann Concert Company, Franz Wilczek Concert Company, New York Philharmonic Club and Mrs. Francesca Guthrie-Meyer.

Heinrich made an immense success here. His audience was large and musically representative, and he apparently fascinated by his work.

Plunket Greene appeared under auspices of our own swell Tuesday Musical Society, and he, too, might have felt proud of his reception. Personally I regard him as a good singer and a great elocutionist.

The Howe-Lavin Company had an audience that almost filled the Detroit Opera House. There was much curiosity to see and hear Mrs. Lavin, due largely to the fact that this is her husband's old home. Now that she has come and gone we remember her as a woman of queenly beauty, and a singer whom we could love if she had but a little more warmth in her voice. Mr. Lavin met with a kind reception, and Miss von Stosch—pardon, Mrs. Howland—and Mr. Campanari created positive enthusiasm. Campanari is the best baritone that has visited Detroit for several seasons. Of course we have heard baritones who were once greater, but I for one contend that a singer with a voice is better than one with a certificate that he once had a voice. Miss von Stosch set our hearts a thumping with her warm, soulful playing and her fresh beauty.

Have you heard Durward Lely, "Patti's great tenor?" I might also ask, have you seen him? He sang, danced and played horse at the Detroit House at couple of weeks ago. The sentence printed in an elaborate Scottish press notice on the fly leaf of his programs: "Vanity hath he none?" precludes any criticism from me. I don't care to commence a controversy with those tenacious Scottish critics.

Drawing the curtain on the retrospect, we may face about and see something in the future. For instance—

The Kneisel Quartet plays here May 11.

The Boston Festival Orchestra, with Heinrich, Juch, Fried-

heim, Guise, Gertrude May Stein, Townes, and Winternitz as soloist, will be here May 23.

John Philip Sousa and his band will play for us early in May.

Henri Marteau is to play a return engagement May 10.

By the way, many of your readers will be interested, but not pleased to learn that Mr. Wilhelm Yunck, the veteran conductor and first violinist of the Detroit Philharmonic Club, has resigned. His pupils demand so much of his time, together with the church choir and Harmonie Society, which he directs, that he cannot give the time for travel. He was tendered the conductorship of the Detroit Symphony Orchestra immediately after his resignation from the club was made known, and accepted. The directors of the Philharmonic Club say they will secure the best available man, and endeavor to add to the marked success that was acquired during the nine years when Mr. Yunck was at the head of it. He will continue to play until the close of this season, and will appear with the quartet at the Saratoga meeting of the M. T. N. A. in the fall.

J. C. WILCOX.

BUFFALO.

BUFFALO, N. Y., May 12, 1894.

UNCLE SAM would better keep his eagle eye on his mails, for to his postal department is attributed the loss of my last letter to you of April 8, in which were included proper notices of the last Symphony Orchestra concert, with Anton Schott, soloist. The second Orpheus concert, with the handsome Pevny Sisters and Paderewski-hair Hermann Heberlein, cellist, of Detroit, soloists. The Canisius College concert, in which young Leo Rohr particularly distinguished himself, singing several new songs by the accomplished musical prefect of the college, Rev. Father L. Bonvin, S. J.; and last, but by no means least, the Citizens' Relief Fund benefit concert, given by Mr. Johann Gelbke and his pupils, which netted the funds some \$25.

All of these events and others of less importance were written of in the letter which has gone astray, so I will go on with musical mention up to date.

No event of recent years has created such a sensation here as the two performances by amateurs of the comic opera "Dorothy." Indeed such was the immense success of the performance that two more have been decided upon, and all for charitable objects.

The title rôle was sung by Miss Sarah Tilden, who constantly reminded one of Julia Marlowe, both in speech, expression and action. "Lydia" lay in Mrs. Barnes-Holmes' hands and fitted her to perfection, while Mrs. Laura Dietrich-Minehan was an ideally comical "Priscilla."

"Lurcher" was represented by Mr. E. J. Coleman, whose methods and manner were those of Francis Wilson personified.

Of the others Mr. W. H. Brennan as "Geoffrey" deserves special mention, and to him was due much of the success of the whole, for he staged the performance. The musical director, Mr. Henry Jacobsen (the Sängerbund's conductor), wielded the baton in no uncertain way, and accomplished wonders with the chorus, which was made up of many of our prettiest singers.

The third and last Orpheus concert was signalized by the presence of Mr. Schott, the tenor robusto, by the lovely singing of Mrs. Clara Barnes-Holmes, and by the fine ensemble and precision of the male chorus (seventy voices) singing. Rheinberger's beautiful "Johannesnacht" was the principal chorus number, with the "Pilgrims' Chorus" ("Tannhäuser"), and both were finely sung. Mr. Lund again demonstrated his unending capacity for thorough and successful work—indeed the amount of energy and mental power he puts into his rehearsals would kill a less robust man. His new prelude for strings and organ (or piano) made an instantaneous hit and was redemandied. Mr. Schott responded to numerous encores, as did Mrs. Holmes. Mr. Riesberg accompanied.

The Vocal Society's concert, with Mr. Plunket Greene as soloist, drew a good sized house and redounded to the credit of that excellent and well balanced organization, which presented a program of part songs and glees, opening with Parker's rather long winded cantata, "St. John." The best singing of the evening was no doubt in the a capella chorus, "Night," by Blumenthal. The program book was full of typographical errors—"Hayden," "cut" for "but," "repertory," "Harlowe" for "Marlowe," "moaning" for "morning," "Rubenstein," "Sheperd," "Von Beethoven," and, worst of all, a picture of Rubinstein was labeled Chopin, and vice versa.

Mr. Jacobsen's "Sängerbund" has made distinct and creditable advance under his competent direction, and at their last concert gave Victor Herbert's difficult "Lieder eines fahrenden Gesellen" with fine effect. Miss Lilli Kleiser, a charmingly pretty young woman from Toronto, and who has since been engaged as soprano at the Unitarian Church (where Simon, surnamed Fleischman, sits on the organ bench), sang several songs with fine success—Götze's "O schöne Zeit" very prettily indeed. Mr. Mahr, with his exaggerated vibrato and small tone, attempted several cello pieces played here by Herbert.

Mr. Jacobsen played the piano accompaniments with taste and discretion.

The Liedertafel gave their second and last concert with a male chorus of forty-six, women's chorus of twenty-five and Dr. Carl E. Martin and George W. Campbell, soloists, last month. Abt's tiresome cantata for women's voices, "Cinderella," opened the program, and other numbers by Adam, Hermes, Marschner, Volkmann, Mozart and Weinzierl were sung later. More and better tenors are needed before the society can hope to achieve really enjoyable effects.

Dr. Martin sang rather listlessly; he seemed out of sorts. Mr.

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BY

Dr. Paola Mantegazza.

CLEVELAND PUBLISHING CO.,

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Campbell gave a right worthy interpretation of "Walther's Prize Song," and also sang an encore.

The Howe-Lavin Company appeared before a limited but enthusiastic audience, giving an enjoyable program. Every member of this company might in truth be called a star. Mrs. Howe-Lavin has made pronounced progress since she sang here at the May Festival three years ago, Lavin has also gained in breadth (as well as girth), and Von Stosch and Campanari both outdid their previous appearances here. Mr. Luckstone also should be credited with his ever sympathetic accompaniments.

St. Paul's boy choir gave a very nice concert this week, under the direction of Mr. A. T. Webster, the organist and choir-master. The "Hallelujah Chorus" and other numbers received a most satisfactory rendering. Young Jack Green sang well, and Misses Ada Prentiss and Harriet E. Welch contributed alto and soprano solos.

Mr. Henry Marcus, our well-known violinist, tarries again among us, after an extended stay in Kalamazoo or Baraboo, or some such town. Henry has added unto himself a moustache of such proportions that his best friends hardly know him.

Henri Marteau has been here to play seven times in fourteen months, the last time in private circles.

Geo. Grossmith gave an immensely successful evening here not long ago. He says he will come again.

Ex-organist Alfred E. Carter, of St. Luke's, who, be it remembered, licked Pastor North some months since, has been adjudged insane.

The Mozart statue, by Sculptor Warner, was unveiled on the 9th inst. with appropriate ceremonies.

The first time I saw it I did not see it at all, for it was literally "out of sight," covered with some sort of goods, but to-day I was struck with the small resemblance it bears to the accepted Mozart pictures. However, I suppose it must be very difficult to make a bust of a man you never saw.

Ex-Reverend Wilhelm Wagner has had trouble with his wife, and she has invoked the protection of the courts and financial aid from the ex-pastor and musician. The thing has been fixed up in some way, and Mr. Wagner now lies ill in bed.

The Aeolians will sing at Chautauqua three weeks this summer, taking the place occupied in former years by the Chicago Schubert and Boston Lotos male quartets.

Mr. J. F. Thomas and his choral society surprised me by their excellent singing of the "Hallelujah Chorus" at a recent Christian Endeavor conference. The comparatively small body of singers produced a volume of tone in inverse proportion to their numbers.

Mr. Riesberg's pupils, also the School of Music (Miss Mary M. Howard, principal), gave a muscale a fortnight ago.

F. W. RIESBERG.

KINGSTON.

KINGSTON, N. Y., May 7, 1894.

THE sixth season of the Kingston Philharmonic Society closed brilliantly with a most successful concert here last Friday night. It was the third of the series and the best. The consensus of opinion is that the society never gave a better concert. The audience was delighted with the chorus, the artists, the program and the conductor. The choral forces have been larger in the past, though smaller last season, but the intonation, attack and quality were never quite so commendable before. The untiring and conscientious labors of Arthur Mees in the rehearsal room was clearly indicated. It was a Philharmonic audience, which here means the cream of intelligence, fashion and wealth. Gade's cantata of "The Erl King's Daughter" was the leading work, in which the title rôle was sung by Miss Lillian Blauvelt, with Mrs. Virginia P. Marwick, of Hartford, as "The Mother," and Townsend H. Fellows as "King Oluf." The Beethoven String Quartet supplemented the piano in the instrumental support in a most delightful and artistic manner, giving just enough orchestral color without suffusing the voices. This was the program, which was carefully followed:

Quartet in C minor, op. 18, No. 4.....	Beethoven
"Evening Song".....	Beethoven String Quartet.
"Night".....	Abt
"Toreador's Song," "Carmen".....	Bizet
Townsend H. Fellows.	
Valse, "Romeo and Juliet".....	Gounod
Miss Lillian Blauvelt.	
Air.....	Bach
"Moment Musical".....	Schubert
Beethoven String Quartet.	
"Sunset".....	Buck
Mrs. Virginia P. Marwick.	
Bolero, "Ouvres".....	Dessauer
Miss Lillian Blauvelt.	
Andante Cantabile.....	Tschaikowsky
"Canzonetta".....	Godard
Beethoven String Quartet.	
"The Erl King's Daughter".....	Gade
"Erl King's Daughter," Miss Lillian Blauvelt; "King Oluf," Townsend H. Fellows; "The Mother," Mrs. Virginia P. Marwick; chorus, Beethoven String Quartet and piano.	

The a capella numbers were less successful than the cantata, especially the Lassen excerpt, which demands the most careful attention to every detail; and yet even these were highly enjoyed by the audience. But the Danish ballad was presented in a very creditable way, considering the size of the chorus. The singers seemed imbued with the nature and spirit of the work, the contrasts were good and the movement was without hitch or hesitation. The solo parts were also exceptionally well sung. Nothing else would be expected of Miss Blauvelt of course, but Mrs. Marwick and Mr. Fellows were also quite acceptable, barring a partial slip of the former in one of her entrances. She has a full, round, rich contralto quality, under fair control, and she sings with musical intelligence. Some of her numbers were very effective, and in Buck's "Sunset" she was warmly applauded. Mr. Fellows' delivery of that charming bit of pastoral sentiment,

"When Through the Meadows of Tender Green," was highly pleasing. He shows technic and good method, and he has good baritone quality to work with. Miss Blauvelt of course captured the approval and admiration of every listener with her first number, and this greeting soon grew into an ovation which has left the impression that no soprano like her has ever sung in Kingston. She surely is a marvelous and richly endowed young vocalist. The work of the string quartet was as nearly faultless as such an organization well can be. The selections were happily chosen and most artistically performed.

The entire concert has left a glowing impression of the society's life and usefulness, which is well calculated to beget an impetus for the new season next fall. The financial balance is again on the wrong side of the ledger, owing mainly to the hard times; but there is a feeling that some unusual musical progress has been made by the singers, and that three excellent concerts have been given to the entire satisfaction and pleasure of the patrons and subscribers. It is said that Mr. Mees will be re-engaged as conductor for next season if he can be secured. A pleasant social meeting of the active members is being arranged by the executive board for Monday night next.

ALLEGRO.

COLUMBUS.

COLUMBUS, Ohio, April 23, 1894.

THE only event of interest during the past month was the Howe-Lavin concert at the Board of Trade Auditorium on the 4th inst. It seems my predictions of financial success for these artists were not fulfilled, for this excellent company performed to a small audience, and those who were "conspicuous by their absence" missed one of the rarest treats of the season.

The following program was given and encores followed nearly every number:

Piano solo, Fourteenth Rhapsodie.....	Liszt
Mr. Isador Luckstone.	
Aria from "La Traviata".....	Verdi
Mr. G. Campanari.	
Aria, "Caro Nome" ("Rigoletto").....	Verdi
Mary Howe-Lavin.	
Fantasia for violin, "Faust".....	Gounod
Miss Leonora von Stosch.	
Aria, "Quando la Sera" ("Luisa Miller").....	Verdi
Mr. Wm. Lavin.	
Baritone solo from "Barber of Seville".....	Rossini
Mr. Campanari.	
"Jewel Song" ("Faust").....	Gounod
Mary Howe Lavin.	
"Love's Sorrow".....	Shelley
Mr. Wm. Lavin.	
"Gipsy Dances".....	Sarasate
Miss Leonora von Stosch.	
Duet from "Don Pasquale".....	Donizetti
Mr. and Mrs. Lavin.	

I had occasion to hear much of Mrs. Lavin's singing two years ago at one of our Arion Club concerts, and a few days later at Greencastle, Ind., and her wonderful art in vocalization made a deep impression upon me. Her clear, high soprano, brilliant quality of tone, superb execution and use of the voice in the most difficult passages created a perfect furore upon those occasions and showed little room for improvement. Since then study and experience have made the fair artist as near perfect as the most critical could desire, and while our proverbially cold audience did not give her the reception her accomplishments deserve upon her last visit, the most brilliant success will surely attend her elsewhere.

Mr. Lavin possesses a voice of good power and great sweetness, and sings with fine expression and taste. His method is admirable, and his phrasing, breathing and manner of tone production show the results of rare musical intelligence combined with the best of instruction. His rendition of the aria from "Luisa Miller" was excellent.

Miss Von Stosch is a magnificent violinist. Her tone is rich, full and broad, her intonation correct and her technic remarkably well developed.

Added to this, she plays with so much "soul" in slow movements, and possesses so much of that desirable something called "magnetism," as to gain complete control of her auditors, keeping up their admiration and interest to the close, and eliciting the greatest enthusiasm.

Even our conservative Columbus audience so far forgot itself as to cry "Brava!" and noisily insist upon an encore after the lady's performance of the "Faust" fantasia.

Mr. Campanari also received a good share of enthusiasm, and deservedly, too, for he is one of the best baritones I have heard in many a day.

His voice and art made a most favorable impression at the Arion concert last fall and these impressions were most fully confirmed upon this occasion.

Campanari's vocalization in the solo from "Barber of Seville" was a finished performance, and the light, flippant character of the music both sung and acted so skillfully, and in direct contrast to his expressive singing of the aria from "Traviata," showed that this artist's special province is grand opera, where he would have an opportunity for a proper display of his versatility of talent.

I cannot close without a notice of the musically manner in which Mr. Luckstone filled the rôle of accompanist. With one exception every number on the program, including encores, were accompanied from memory, and the rare skill, intelligence and perfect obedience to the desires of the soloists at once stamp Mr. Luckstone as a "rara avis" among accompanists.

I have recently had the pleasure of hearing a very beautiful song entitled "The Baby's Serenade," words by James Whitcomb Riley and music by Mrs. Eva Williams Hutchinson, a young Columbus lady who has acquired a fine local reputation as a contralto singer.

I understand that this is the first production from Mrs. Hutch-

inson's pen, and I can safely predict that it will gain for her a widespread reputation as a composer.

The coming month of May will be the most interesting musically that Columbus has ever known.

Among the important events are the following:

May Festival, under the auspices of the Arion Club; the Choctaw Song Recital, by Mr. Durward Lelly, assisted by Mrs. Lelly; a benefit concert tendered to Miss Marie Eckhardt, prior to her departure for two years' study abroad; the last concert by the Euterpean Society; entertainments by the Maennerchor and Liederkrantz Societies, and the opening of the summer opera season on May 11, under the management of Mr. Lee Boda, at the Grand Opera House.

The personnel of the summer opera company will be far superior to that of last summer's company. Only two of last summer's company will be in this season's company, viz., Mr. John J. Raffael, baritone, and Mr. Wm. Castleman, basso.

The leading soprano will be Miss Ada Walker, an Australian, who has only been in this country four months, but whose reputation as an artist has preceded her in America.

Miss Walker comes to this country under engagement to the Bostonians for next season.

The contralto is Lulu Klein, sister of Ida Klein, of the Abbey & Grau Company.

The tenor is Charles E. Campbell (of the Lillian Russell Company); comedian, Charles Drew (of the Wm. Carleton Opera Company); the soubrette, Lina Lyon (also of the Carleton Opera Company); the comédienne, Jennie Kellard, formerly with Mr. and Mrs. W. J. Florence; Harry Lightwood, second comedian; Britton Stevens, second tenor. A chorus of thirty and Neddermeyer's famous orchestra, will certainly make a light opera company of the very best. "Dorothy" will be the opening opera.

The Euterpean concert will be given about May 7, and Miss Ethel Chamberlin, soprano, of Cincinnati, is announced as soloist.

The very laudable project of the Arions to build an auditorium in Columbus has already assumed tangible shape.

Matters have progressed so far that options on several available sites are already obtained, and preliminary estimates and plans are being made by a firm of architects.

I wish them all success in their undertaking, and hope another year will see the proposed auditorium a reality.

Wednesday evening the Whitney Opera Company with Marie Tempest as the star, will present DeKoven and Smith's "Fencing Master" at the Grand Opera House. Good opera companies' appearances here are like "angels' visits," few and far between; and yet I wonder why, because those who do favor Columbus are sure to be greeted by large audiences.

A very enjoyable concert was given at Eastwood Chapel last Friday evening by the Ladies' Sextet, a very excellent organization, under the direction of Mr. Louis Mebs. The sextet is composed of three first and two second violins, two violas, two cellos, flute and piano, and has already gained considerable popularity.

The Apollo Quartet Concert Company, consisting of the well-known and popular quartet, assisted by Mr. and Mrs. Charles T. Howe, respectively flute soloist and pianist, also Miss Margaret Wurtz, an accomplished violinist of Cleveland, have had a very flattering offer to fill first-class concert engagements under the management of the Shearer Lecture and Musical Bureau of Cincinnati. The tour embraces concerts in the principal cities and towns of the country, and the season lasts from October 15 to May 15. The company now have the proposition under advisement, not having fully decided to accept.

The popular Pugh Videttes Military Band, under the direction of Mr. Fred. Neddermeyer, is making active preparations for the summer concert season, and has added many valuable and standard works to its already large and varied répertoire.

AULETES.

NEWARK.

NEWARK, N. J., May 20, 1894.

A MOST excellent concert was that given by the Orpheus Club at the Universalist Church, Thursday evening, May 10. It was the third and last private concert of the fifth season of this organization, and as a finale served to show the work of these lusty and conscientious singers in a variety of compositions; also introducing as soloists Miss Marie Decca, soprano, and Miss May Lyle Smith, flutist.

The musical composition by Dudley Buck, "Prometheus," words by Percy Bysshe Shelley, was undoubtedly the gem of the chorus work, and the singing of it was an inspiration.

The remaining concerted numbers were, "It Was Not So To Be," by Nessler, with a tenor obligato by Mr. Harry Acherson, and "In Love She Fell," by Lynes. Mr. Acherson was not in good voice, and the beauty of his part was also marred by inexpressive rendering.

A clever arrangement by Dudley Buck, called "Vocal Combat," combined the melodies of "Then You'll Remember Me" and "Rocked in the Cradle of the Deep," in which the tenors and basses indulged in a friendly combat for a prize to be awarded to either side; the judges the audience. "Oft in the Still Night," arranged by John Hyatt Brewer, was excellently sung, and the program closed with LaComé's "Estudiantina."

Miss Decca gave "La Mysoli" (from the "Pearl of Brazil") by Felician David, and "I Am Thine Forever," by Schlesssinger, and Eckert's "Echo Song."

In the first number the singer was heard to beautiful advantage; her vocalization was irreproachable, and her command of pianis-

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simo passages and staccato work remarkable. In the other numbers her voice unfortunately showed signs of fatigue.

Miss Smith was the recipient of enthusiastic applause, which was deserved. Her numbers were "Favorite de Vienne," by Terschak; also barcarole and "Papillon," by Kochler. Miss Smith plays delightfully, and it would be a pleasure to hear her in Newark again.

Mr. S. A. Ward, as usual, conducted. Mr. Frank E. Drake supplied the piano parts, and Wenham Smith presided at the organ.

It is not too late to make mention of the second private concert of the Ladies' Choral Society on Wednesday evening, April 25, at Association Hall, which was universally conceded to be the best concert the club have so far given. Many choice numbers were sung with careful and painstaking discrimination. The program included "A Swing Song," by Abt; "Hope," by Marie Wurm; "The Night Has a Thousand Eyes," by Emery; "I Feel Thy Presence," by Lassen; "In Thule Lived a Monarch," by Anderson; "Coming Thro' the Rye," by Root; "The Sleeping Beauty," by Henry Lahee; "The Daffodils," by King Hall, and "Good Night," by Goldberg.

The soloists were Miss Beatriz da Madura-Peixotto, mezzo soprano, of which the least said vocally the better; Miss Lillian V. Parslow, that charming violinist; Miss Kate Conradt, organ; Mrs. D. E. Hervey, accompanist.

Miss Ada Douglass conducted with her usual spirit and efficiency. Miss Douglass seems to have no fear of obstacles in her work, and in conjunction with her choral duties does an immense amount of individual teaching, as well as having full control of the organ loft at Trinity Episcopal Church.

Prof. E. M. Bowman will open the new organ at the Franklin Street Church in June, and the Cecilian choir will also give a concert upon the occasion.

MABEL LINDLEY THOMPSON.

ALBANY.

ALBANY, N. Y., April 18, 1894.

ALBANY has been very quiet musically for some time, only two or three events of any importance having occurred to break the spell of quietude which has reigned over this city lately. One of these was the Marteau concert, which occurred on April 14. Only a fair sized audience attended the concert, and they will have cause to remember it as one of the best concerts ever given in Albany. The program was as follows:

Sonata.....	Beethoven (Dedicated to Kreutzer.)
Aimé Lachaume and Henri Marteau.	
Air from "Romeo et Juliette".....	Gounod
Rosa Linde.	
Concerto.....	Mendelssohn
Henri Marteau.	
Scherzo in B flat minor.....	Chopin
Aimé Lachaume.	
Adagio Pathétique.....	Godard
Polonaise.....	Wieniawski
Henri Marteau.	
"Blumenlied".....	Meyer-Helmund
Madrigal.....	Chaminade
Rosa Linde.	
Introduction et rondo capriccioso.....	C. Saint-Saëns
Henri Marteau.	

Mr. Marteau played superbly. He gave an artistic interpretation of the "Kreutzer Sonata," and was heartily applauded. He was at his best in the Mendelssohn concerto, op. 64. His bowing was perfect, his tone good and his execution excellent. His equal has not been heard in Albany since Sarasate appeared here.

Mr. Lachaume created an excellent impression, playing the scherzo of Chopin in a masterly manner. Every note was distinct, even in the most difficult passages. For an encore he gave Godard's second mazourka.

Mrs. Linde was only fair, but was well received by the audience.

* * *

Prof. Edward Anker's musicale on April 12 was one of the most enjoyable ever held in this city. Only local musicians participated, and the program was exceedingly well done.

Miss Schuster, a pupil of Professor Anker, played the difficult Von Weber and Beethoven sonata in a manner which reflects great credit upon herself and her teacher.

Dr. Flattery's performance of Liszt's Tenth rhapsodie was an excellent bit of piano playing. As a piano soloist Dr. Flattery ranks among the first in this city.

Miss Cullen played the Rameau gavot with great expression and grace.

Miss Tessier, the blind soprano of the Cathedral of the Immaculate Conception, was in good voice, and sang the valse song from "Romeo and Juliet" in a manner which will add to the reputation she has made as the finest soprano in this part of the State.

The other numbers on the program were well rendered. Dr. Flattery and Mr. Anker were the accompanists.

* * *

Mr. Townsend H. Fellows, Albany's favorite baritone, has accepted the position as solo baritone in the Bloomingdale Reformed Church, New York city. He will enter upon his duties the first Sunday in May. Mr. Fellows has made a reputation for himself, and by his going to New York Albany will lose a singer that will be hard to replace.

* * *

The Albania Orchestra has discontinued rehearsals for a short time.

* * *

The Albany Crescendo Club gave a very pleasant musical at the residence of Mrs. Daniel Leonard on April 17. The numbers on the program were all given in excellent form.

* * *

The third May Festival of the Albany Musical Association will be held on May 9 and 10. Seidl's Orchestra has been engaged, and also the following soloists:

Lillian Blauvelt, Miss Tizrah Hamlen, Mr. J. H. McKinley, Emil

Fischer, Miss Myrta French, Mr. James H. Ricketson, Mr. William Ludwig, and Mr. Max Heinrichs.

Mr. Arthur Mees is the conductor and Frederick P. Denison, accompanist.

* * *

"Carmen" was given at Harmann's Bleecker Hall on Thursday night, and was one of the best musical attractions Albany has had this season. The principal cast was as follows:

Carmen.....	Mrs. Calvé
Michaela.....	Miss Pettigiani
Escamillo.....	Mr. Ancona
Don José.....	Mr. Maugiere

It was announced that De Lucia would appear, but he failed to do so, and Mr. Maugiere took his place. Calvé is a wonderful artist, and gave a magnificent interpretation of her part. Next to Calvé Ancona was the most artistic of the cast. In the third act Miss Pettigiani sang her aria well. Mr. Maugiere as "Don José" was lamentably weak. The orchestra and chorus were not over large, and were only fair.

ALFRED S. BENDELL.

ALBANY, N. Y., May 12, 1894.

THE Albany Musical Association held their third annual May festival on May 9 and 10 at Harmanus Bleecker Hall, and no higher words of praise can be written than that it was a grand success, and reflects great credit on the gentlemen who arranged the program and secured the soloists, and Mr. Arthur Mees, the musical director of the association. The chorus has been working hard all winter, and the thorough training given by Mr. Mees showed itself at the festival.

On the first night the oratorio "St. Paul," by Felix Mendelssohn Bartholdy was given, the soloists being Miss Myrta French, soprano; Miss Tizrah P. Hamlen, contralto; Mr. James H. Ricketson, tenor; Mr. William Ludwig and Mr. William J. Sheehan, baritones. Seidl's orchestra of forty men, with Clifford Schmidt as concertmaster, was engaged for the festival and added materially to the success of the performances. Mr. Ludwig sang the aria, "O God, Have Mercy Upon Me," with intense feeling and supplication and his magnificent voice, together with Mr. Ricketson, created admirable effects. Mr. Sheehan had very little to do and could have done it better. The aria, "But the Lord is Mindful of His Own," has never been rendered better in this city than by Miss Hamlen. Miss French's voice is too light for the work which was required of her. Her upper notes were good, but she is weak in the lower register and suffered in comparison with the other soloists. The chorus did its work excellently.

The matinée concert was probably the most interesting, the program being of a varied nature. The following is the program of that concert:

Overture, "Coriolanus," op. 63.....	Beethoven
Cavatina, "The Jewess".....	Halévy
Mr. Emil Fischer.	
Suite, No. 3, in D.....	Bach
Air. Gavot I. Gavot II.	
Orchestra.	
Bolero, "The Sicilian Vespers".....	Verdi
Mrs. Lillian Blauvelt.	
Valse, Symphony No. 5, in E minor, op. 64.....	Tschaikowsky
Orchestra.	
Aria, "Samson and Delilah".....	Saint-Saëns
Miss Tizrah P. Hamlen.	
Slavonic Dances," second set, op. 46.....	Dvorák
Orchestra.	
"Lohengrin," Act I.....	Wagner
Prelude.	
"Elsa's Vision."	
"Lohengrin's Farewell."	
Prayer and Finale.	

Elsa.....	Mrs. Blauvelt.
Ortrud.....	Miss Hamlen.
Lohengrin.....	Mr. Chas. A. Knorr.
The King.....	Mr. Fischer.
Frederick.....	Mr. William J. Sheehan.

Die Walküre"—"Wotan's Farewell" and "Magic	
Fire Scene".....	Wagner

Mr. Fischer and Orchestra.	
The opening number by the orchestra was slightly marred by late comers, which destroyed the beautiful effects obtained by the orchestra.	

Mr. Emil Fischer sang the cavatina from the "Jewess" in a magnificent manner, and received greater marks of approval than the capricious audiences had vouchsafed to anything, excepting perhaps Miss Hamlen's aria from "Samson and Delilah."

Miss Lillian Blauvelt sang a bolero by Verdi in a charming manner.

The Wagner excerpts were excellent, Mrs. Blauvelt as "Elsa," Miss Hamlen as "Ortrud," Mr. Fischer as the "King" and Mr. Sheehan as "Frederick," singing their parts in a most acceptable manner. Mr. Charles E. Knorr, who sang the part of "Lohengrin," was a disappointment. His voice is cold and unsympathetic, but he sings very easily. He made a bad break in taking the wrong pitch, fully a third below, after the climax in the latter part of the "Lohengrin" excerpt.

Mr. Fischer as "Wotan" in "Wotan's Farewell" was superb. The third and last concert consisted of Berlioz' "Faust." The soloists were: "Marguerite," Mrs. Lillian Blauvelt; "Faust," Mr. Charles A. Knorr; "Mephisto," Mr. Max Heinrich; "Brander," Mr. William J. Sheehan.

Mrs. Blauvelt sang the part of "Marguerite" in a pleasing and artistic manner. Mr. Heinrich was a typical "Mephisto," and it is doubtful whether the part could have been interpreted better by anyone.

Mr. Sheehan's song of the rat was good. Mr. Knorr, the tenor, comes from Chicago, and was very weak. He is a true tenor of high range, but lacking in dramatic force, and at times he did

not seem to know his part. If Mr. Knorr had a little more vim about his singing he would have been much more pleasing to the audience.

The orchestra played the accompaniments in an artistic manner, and its rendition of the "Hungarian March" and "Dance of the Sylphs" was as fine a bit of work as has ever been heard in Albany.

The people of Albany should support this association better. It is deserving of the warmest support, and for an organization of its size it is doubtful if it can be excelled in this State.

ALFRED S. BENDELL.

PITTSBURG.

PITTSBURG, Pa., May 7, 1894.

MRS. WILLIAM H. SHERWOOD was here on Wednesday evening last playing in Carnegie Music Hall, Allegheny City, before a very large and critical audience.

Mr. Sherwood's program was excellent both as to manner and matter, and the genuine applause by which he was thanked for his excellent playing was no doubt gratifying to America's greatest pianist.

Probably the most enthusiasm was awakened by his masterly interpretation of Schumann's "Carnival." No pianist, since the visit of Paderewski, has left such a satisfactory feeling as Sherwood has done in this visit, for everybody exclaims he is truly a great artist.

Mr. Walter E. Hall, who is giving a series of organ recitals in Trinity P. E. Church, was ably assisted by Mr. Whitney Mockridge, the tenor, at the recital given on Thursday evening last. Mr. Mockridge made a lasting impression by the artistic delivery of "Then Shall the Righteous," "If With all Your Hearts," Mendelssohn, and "Lend Me Your Aid" ("Queen of Sheba"), Gounod. Mr. W. K. Steiner, a pupil of Mr. Hall, also assisted as organist.

The closing concerts of the Mozart Club will be given on Thursday and Friday nights of this week.

The orchestral work will be done by purely home talent. This is an innovation, as the Boston Symphony Orchestra has heretofore given the instrumental coloring to the musical flowers of May.

The following are the programs:

THURSDAY EVENING.

Symphony in D, No. 2.....	Josef Haydn
Recitative and aria, "Non Mi dir"....	Wolfgang Amadeus Mozart
(From "Don Giovanni.")	
Suite for full orchestra, "The Falconers".....	Ad. M. Foerster
Suite characteristic for string orchestra.....	Henry Schoenfeld
(Two movements.)	

"Solfjeij's Lied"	Eduard Grieg
"Summer Song"	Chaminade
Overture to "Lenore," No. 3, in C major.	Ludwig von Beethoven
March and chorus, "Tannhäuser".....	Richard Wagner
Soloist, Mrs. Corinne Moore-Lawson.	

FRIDAY EVENING.

Dramatic oratorio, "Elijah"	Mendelssohn
Soloists, Mrs. Corinne Moore-Lawson, soprano; Miss Louise Dilworth Beatty, contralto; Wm. H. Rieger, tenor; Dr. Carl E. Duff, bass. Chorus and orchestra.	
A select number of musicians were invited to see the curtain raised on the skeleton or musical framework of a modern music drama—a production, both music and words, by our townsman, Homer Moore.	
The book which Mr. Moore stated was made or grew up with the musical tree, treats of the history of the discovery of the New World. In this libretto Mr. Moore has spun out of history and other fabrics an interesting story.	

Mr. Moore's aim is to produce an entirely original American music drama, but as he has adopted the plan of "leading motives" in his musical development, it might be called an American drama with German musical coloring. But as to the value of Mr. Moore's musical work no real estimate could be placed; for with only one hearing, and that in a fragmentary way, of a few solos, duets and choruses, the most attentive listener could not form any conception of the eternal fitness of things in relation to the music. The leading motive idea must be characterized by a realism and pictorial suggestiveness, or in Gilbertian parlance, "the punishment must fit the crime." The motives must not be mere little tunes. In the invention of characteristic motives lies the genius; their development proves the scholar. In this kind of art work probably only one has produced a true music drama. In the leading motives of this grand master, Wagner, one can see, feel and hear the characters of the dramatic personages. The weird, unearthly leading motive of the "Dutchman," the seductive motive of the sirens in "Tannhäuser," the dreamy motive of "Elsa" are true to life. In the giants' motive in "Rheingold" one can hear if not see the clumsy actions of the big men, &c.

Whether Mr. Moore has displayed the genius of the master in inventing motives suitable to the dramatic personae of his grand opera or music drama, or has orchestrally developed the same, could not possibly be shown by the outline which was given at the private séance. However, let Mr. Moore go on with the good work, remembering that a real music drama, written by an American, would do more to run us up as a musical meteor in the major scale of musical pitch than all the efforts of American performers who have appeared both abroad and at home. All that is wanted is genius and scholarship in this direction, and we have an American Wagner.

Mr. Moore purposes obtaining the assistance of some practical master of orchestration, such as Anton Seidl, who may guide his hand in the difficult task of driving the twenty motive team along the labyrinthian paths of modern orchestration.

The Kneisel Quartet, of Boston, composed of Franz Kneisel, first violin; Otto Roth, second violin; L. Svencenski, viola, and Alvin Schroder, violoncello, gave a fine concert in the Carnegie Music Hall this afternoon, before a fashionable audience. Their

engagement and management was under the auspices of the Art Society, of which C. C. Mellor is the enterprising secretary.

SIMEON BISSELL.

PITTSBURG, Pa., May 12, 1894.

THE two concerts which close the musical year of the Mozart Club have been given and are now buried in the pantheon of the artistic past.

The first of these concerts was principally orchestral, as the program contained Haydn's Symphony in D, No. 2; Ad. M. Foerster's suite for full orchestra ("The Falconer"); Schoenfeld's suite caractéristique, for string orchestra (two movements); Beethoven's overture to "Lenore," No. 3. The other numbers were recitative and aria, "Non Mi dir," Mozart; "Solfejg's Lied," Grieg; "Summer Song," Chaminade, which were admirably sung by Mrs. Corinne Moore-Lawson. The program closed with march and chorus, "Tannhäuser," Wagner, which was of course sung by the club.

The orchestra for this occasion was composed of home talent, and considering what a local affair (not a permanent organization) is not capable of, praise can be awarded for the rash attempts. To say the work done by such a body of men was upon a high artistic plane would be a statement which would not be true in intonation, as were some of the instruments of the Symphony orchestra for a night.

The interest centred upon the first Pittsburgh performance of Foerster's suite, as this rising composer is claimed as our own, both by birth and residence. This suite was first performed at the Reading meeting of the Pennsylvania State Teachers' Association last December.

The work itself is undoubtedly built on a modern foundation, and exhibits some workmanship which would do justice to a more famous modern writer, for here and there are phrases which gush with the richness of even the great modern master himself—Wagner.

Mr. Foerster in his chosen mottos evidently sought to give a tonal picture, representing the stillness of midnight, the effect of which would suggest that although nature, which was animated by the activities of day, was reposefully sleeping, yet the night with its thousand nocturnal voices was made merry by the chorusing of themes which were inspired by the absence of the king of day.

Then the daylight monarch, who had been taking his well earned rest, awakes at hearing the merry voices, and with his golden slippers begins to ascend the far away sloping hills.

Before the approach of the golden features of the king of day, the sleeping hunters are awakened and arise to greet the transluence of the morning dawn.

As the anxious eyes are scanning the eastern horizon, the effulgence of the regent of day, who is emblazoned with his glittering royalty, suddenly appears and banishes all sorrow and enthrones ineffable joy in the hearts of his happy subjects.

The Falconer now speeds on his way and with his alluring bird seeks the unwary victim who happens to be too previous and unfortunate to appropriate the primary helminth, or, as the poet Schaefer, from whom Mr. Foerster received his inspiration, more beautifully says of the break of day:

"We leave all our sorrow
Within to abide,
And gather with joy
To the green outside.
We toss up our caps
And shout with a might
'Hurrah!' to all hunters
With merry delight."

Mr. Foerster has produced the color in this suite which attracts the lover of modern music, but whether he has given the correct form to his poetical fancy, or perhaps more proper to have musically interpreted the poem of Karl Schaefer, could not be judged by the performance heard on Thursday night. Such a picture suggests leading motives which should appear to mark or outline the figures represented.

The suite, however, is not motiveless, but none of the themes stood out as principal. There was an intertwining and interweaving of phrases, which produced a most charming kaleidoscopic display. The contrasting characteristic hues of different instruments were exhibited with more than ordinary knowledge of the management of the modern orchestral effects. As the artist-pianist alone becomes the delineator of the tone pictures of the pianistic poets, so only can an artistic orchestral organization give a true, clear, and therefore satisfactory interpretation of such works. It might have been better for Mr. Foerster to have conducted his own work, for by so doing a more vivid outline at least could have been drawn of his tonal ideas, besides which the men would have caught inspiration from the composer's more intelligent cues.

Last night (Friday) was devoted to the performance of "Elijah."

This dramatic oratorio, which first electrified the vast audience which had assembled in the Birmingham Town Hall in the year 1846, as the chorus representing the people cried out "Help, Lord!" has lost none of its inspiration, and the rendition last night has not lessened the appreciation for the great oratorio.

The soloists were Corinne Moore-Lawson, soprano; Louise Dilworth Beatty, contralto; Leonard E. Auty, tenor (a substitute for William E. Rieger, whose father's death occurred recently), and Carl Dufty, bass. Each of these principals, although not coming up to the measure of the characteristic demands of the intensely dramatic story, was fairly satisfactory.

The chorus in some numbers was mighty in its attack, even reaching a sublimity seldom heard by any chorus club.

Mr. J. P. McCollum, the soul, body and spirit of this organization, deserves more than thanks for his indefatigable efforts, for he has labored sixteen years with no other remuneration than promises which have never materialized. Mr. McCollum has done a great deal for Pittsburgh; now let Pittsburgh do something for him.

And last, but not least, although unseen in the marshaling of the mighty harmonic hosts on dress parade, is Mr. John Prichard, whose name appears on the roll of active men as pianist. The

digital or even fistical manipulation of the man who pounds out the melodic and harmonic parts for the non-reading members, in addition to playing the score, is entitled to more praise than he usually gets, either publicly or privately. Mr. Prichard has done excellent service for a number of years as pianist of the Mozart Club.

SIMEON BISSELL.

SYRACUSE.

SYRACUSE, N. Y., April 16, 1894.

DIRECTOR ALBERT KUENZLEN and the Syracuse Symphony Orchestra scored a genuine success in their concert to-night. This society was formed three years ago last fall, and has since then appeared publicly on various occasions, always in a manner that showed marked improvement over former appearances. It owes its origin to several enthusiastic young amateur musicians, prominent among whom were Messrs. C. W. A. Ball, W. E. Lape and Geo. A. Nearing.

Mr. Ball was the society's first director. So encouraging was the first year's work that Mr. Kuenzlen, a local violinist and teacher, formerly of Damrosch's orchestra, was induced to associate himself with the organization as its director, Mr. Ball resigning, after a satisfactory experience in that rôle, to take the place of assistant director and incidentally to manipulate that very essential component of the complete orchestra, the bassoon.

The orchestra is composed almost wholly of amateurs, and consists of six first violins, four second violins, two violas, two cellos, three double basses, two flutes, oboe, bassoon, two French horns, two cornets (in place of trumpets), two trombones, tympanies and side drum.

The program which follows called forth a large and representative audience, a fact which it is extremely pleasant to note, and certainly affords much encouragement to the society, as did the hearty applause with which each and every number was received:

"War March of the Priests" ("Athalia").....	Mendelssohn
March, "Tannhäuser".....	Wagner-Liszt
Mr. Pizzarello.	
Symphony, No. 11.....	Haydn
Duet, "Quando le soglie paterne varca" ("La Favorita").....	Donizetti
Mrs. White and Mr. Calthrop.	
Overture, "Nachklänge von Ossian".....	Gade
Nocturne in F sharp major.....	Chopin
"Air de Ballet".....	Thomé
Valse chromatique.....	Godard
Mr. Pizzarello.	
"Moment Musicale".....	Schubert
"Babilage".....	Gilet
String Orchestra, augmented by Professor Kuenzlen's Ensemble Class.	
Waltz, "Artist's Life".....	Strauss

From the majestic, sonorous Mendelssohn march to the fascinating dance rhythms of Strauss there was the same careful pains taking preparation to be noted. Tempo, shading, tone coloring, rhythmic effect, all received due attention.

Especially good was the work of the string orchestra. Much improvement has been made in the wind portion of the orchestra since last year. Mr. John E. Harwood is president of the society.

Mrs. Hamilton S. White and Mr. Richard Calthrop, local celebrities, were fully up to the requirements of the duet from "La Favorita," which very agreeably varied a program otherwise wholly instrumental.

Mr. Conrad L. Becker, teacher of violin at Crouse College, is on concert tour in Eastern New York. He is represented in the Symphony Orchestra by several pupils.

The Beethoven String Quartet, of New York, is to appear in concert here Thursday night, assisted by local vocalists. They come under the patronage of the Ladies' Morning Musical Club.

HENRY WARD DAVIS.

SYRACUSE, N. Y., May 9, 1894.

THE concerts given by the faculty and students of Crouse College of Music are increasing in popularity. At the last concert given by Mr. William Berwald, pianist; Mr. Conrad L. Becker, violinist, both of the college faculty, assisted by Mr. Arthur Severn, 'cello, of Springfield, Mass., the following interesting program was given:

Trio in E flat major.....	W. Berwald
Violin solo, Légende.....	Wieniawski
Piano solos—	
Etude.....	Raff
Berceuse.....	
Scherzo Vale.....	W. Berwald
Cello solo, "Sur le lac".....	Godard
Trio, two romanzas.....	Gade
Piano solo, rhapsodie No. 9.....	Liszt

Mr. Berwald's trio, a manuscript composition, deserves much praise. The composer adheres well to classical form and spirit, and while the work is strong and original, there is a suggestion of Schubert in the exuberance of melody and treatment of thematic material, and also in the general harmonic structure. The first movement, an allegro con brio, in 6-8 measure, opens with strongly marked chords and a buoyant, rhythmical swing. The thematic treatment is imitative, a sort of free canon form predominating. It is a well woven musical fabric. The scherzo in B flat which follows is a bright, airy, dainty affair, quite in contrast with the andante con moto, which begins in E flat minor. It is in the same measure as the first movement, and serious, sustained chord successions prelude a delightful song-like melody in E flat major, which in its various treatments forms the basis of this movement, so charming, beautifully lyric in character. The closing allegro vivace in 2-4 measure is bright and pretty, and is a fitting finale to a really valuable contribution to the literature of chamber music. The whole work is melodious, well

developed, and places Mr. Berwald in an enviable light as a composer.

As a pianist Mr. Berwald has ample technic and a style that is wholesome and refreshing.

His interpretations show a careful study of the content of the works performed and a conscientious subjection of personal individuality to that of the composer.

Messrs. Becker and Severn performed very acceptably the portions of the program assigned to them both in ensemble and solo.

The May day concert given by the Cecilian Choral Society in the Bastable Theatre was a notable affair. The members of the chorus are high school pupils, and the concert was in the nature of a public exhibition of what is being done in the way of vocal music in the public schools by their instructor and director, Mr. F. A. Lyman. The following soloists assisted: Mrs. M. P. Champoux, soprano; Mr. Richard Calthrop, baritone; Master Chas. B. Marsh, violinist, of this city, and Mr. Thomas Impett, tenor, of Troy. An orchestra of twenty men played the accompaniments. The first part of the program included an intermezzo from a symphony by Mr. Lyman. It was played so roughly that I will not try to express an opinion as to its merits. Mr. Impett sang in very poor voice four new songs written for him by as many native composers. He needs to be very careful of his voice, which is of naturally fine timbre.

Master Chas. B. Marsh, son of Mr. C. I. Marsh, a local violinist, had better played something by Alard, Dancla or De Beriot than Mendelssohn's E minor concerto. It's time to ring a change on these children playing music years beyond their understanding. Master Marsh has talent and a good bit of technic.

Wm. Sterndale Bennett's very beautiful pastoral cantata, "The May Queen," occupied the second part of the program. By far the best work of the evening was done in it both by chorus, soloists and orchestra. Choral passages of bright rhythmic character were very pleasingly given by the young people. Mrs. Champoux made a charming "May Queen." Mr. Impett looked the winsome "Lover" to perfection, and Mr. Calthrop was a daring, knightly "Robin Hood." He does know how to sing!

The guild of vested mixed choirs of Trinity, Grace and St. Peter's Episcopal churches, of this city gave its first festival service Ascension Day in Trinity Church. Mr. Chas. W. A. Ball was precentor and Miss Anne L. Barton and Mr. Arthur Eltinge were the accompanists. Mrs. Helen Bull Nicholson, soprano, of Park Presbyterian Church, soloist. Careful training was evinced by the work of the united choirs, and as a first attempt was very encouraging.

The Marsh Choral Society gave a concert in the Fourth Presbyterian Church last night. This organization has sixty-five voices, is quite well balanced as to parts, possesses a sufficient volume of tone for thrilling effects, and sings with spirit and precision of attack, under the direction of Maestro Grove L. Marsh. Besides Rossini's "Stabat Mater," which was the principal feature of the program, there was a violin solo, "Air Varié," op. 22, No. 2, by Vieuxtemps, played by Conrad L. Becker, who is in every way an artist. Mrs. Harriett Miller Smith, a new applicant for musical honors, sang "Thou Wondrous Youth," by Abt. She has what some of our best local judges consider a phenomenal contralto voice. But though her sympathetic tone qualities caught the fancy of the audience she certainly has much to learn before she can take rank as a professional vocalist. A couple of years of careful study and training will do much to gain for her the praise of those who believe in the superiority of artistic development.

Miss Van Liew sang the "Jewel Song" from "Faust" in good voice, but not brilliantly. Her singing in the duet from the "Stabat Mater" with Mrs. G. W. Loop was much better and made this one the best of the Rossini selections.

Clarence Dillenbeck made himself a greater favorite than ever by his excellent singing of the aria from "Faust," "Even Bravest Heart," and "Pro Peccatis" from the "Stabat Mater." "Cujus Animam" received a careful, though not very heroic rendering by Franklyn Wallace. He has an excellent voice, is quite young and an enthusiastic student. Six numbers from the "Stabat Mater" were given, closing with the ever inspiring "Inflamatus," the soprano obligato being taken by Mrs. M. P. Champoux. Louis B. Phillips presided at the Weber grand and Mrs. J. A. Atwell reinforced the chorus by a judicious use of the organ.

May 16, 17 and 18 will witness an elaborate production of "The Gondoliers" under the joint production of Harry F. Dixey, of New York, and Grove L. Marsh.

May 26 we have a musical feast—Friedheim, Juch, &c., and the Boston Festival Orchestra.

HENRY WARD DAVIS.

RALEIGH.

RALEIGH, N. C., April 21, 1894.

THE greatest event of this season proved to be the concert given last night by the New York Mozart Symphony Club. I never witnessed such enthusiasm to prevail during the whole evening, and I rejoiced not to be "unter Larven die einzige fröhrende Brust." With much interest I went to hear the viola d'amour and the viola da gamba. The former I have heard years ago in Leipsic, played by a member of the Gewandhaus Orchestra, Mr. Thürmer, in the first act of Meyerbeer's "Huguenots," and also in private. Strange to say that I should meet the very same instrument here in North Carolina, as Mr. Stoeler bought it of his former teacher, Mr. Thürmer. It is to be very much regretted that viola d'amour players are so rare; the instrument offers such great charms, and composers could win many novel effects by the combination of several violas d'amour with other instruments.

The latter (the gamba) I had seen in collections of old instruments only. The impression of its sound I won from the gamba stop of several old organs was fully realized by the tone of the gamba itself. The low tones seem more mellow than those of the violoncello, but lack in energy or firmness. The high tones

of the gamba have still more of the nasal quality than those of the violoncello.

The viola d'amour and the viola da gamba were masterly handled by Messrs. Stoezler and Blodeck. Mr. Lund, the club's violinist, is a very solid artist; manly tone and faultless technic are the features of his playing.

Miss Cecilia Braems, soprano, has a very sympathetic voice of sombre timbre. She sings with perfect ease and without affectation, winning her success solely through her art and not by little tricks, which may be all right on the operatic stage, but which are so detestable on the concert stage. Mr. Mora has a nice basso profundo, but he lacked in robustness or strength, which I afterward learned was caused by indisposition. Mr. Hoeh, the jolly "Slabstrompeter," played many a bold trumpeter piece on his cornet, and raised wild enthusiasm in the hearts of the sturdy "tar heels" in reproducing Southern war songs. His selections seemed to be rather intruders into the noble society of Mozart, Wagner, Chopin, Rossini, &c., of whose compositions the program was composed, but, nevertheless, they were very enjoyable. The string ensemble was excellent, and the whole concert was the one the most appreciated I have ever attended here.

KARL SCHNEIDER.

DES MOINES.

DES MOINES, Ia., May 5, 1894.

A NOVEL and interesting piano prize contest took place at Estey & Camp's hall last Thursday evening. Three young ladies from Mrs. Bonbright's class at Des Moines College were the contestants. The prize was offered by Rev. Horace W. Tilden, D.D., a great lover of all that is good in music, and who in his college days was a successful instructor in the divine art. The prize, a beautiful, artistic gold medal, was much admired by all who examined it.

The fortunate young lady to draw this valuable prize was Miss Lily Stetson, daughter of President Stetson, of Des Moines College. The other contestants were Misses Lulu Macy and Ora Newell, both doing so well as to be worthy of notice.

The program was quite pretentious, yet the pieces were all fairly well done. The judges were Miss Davis, one of the best organists here; Professor Strong, of Drake University, and Mr. Tracy, of Highland Park College. The markings were on technique, phrasing and expression. Miss Stetson received 92, the others each, respectively, 90 and 86. The presentation was by Mr. Tracy.

An organ concert for the benefit of the organ fund of the Tabernacle Church was given Thursday evening. Mr. Louis Falk, of Chicago, was the organist. We have spoken of him before as a superior organist and an excellent accompanist. He had the assistance of quite a numerous array of Des Moines local talent. The concert proved a success.

Sousa's Band gave a concert this afternoon and another one this evening at Foster's Opera House.

The evening concert was fairly well attended, and the audience seemed greatly pleased with the selection and the fine playing by the band. As THE MUSICAL COURIER knows very well how this famous body of musicians play, it seems unnecessary for your correspondent to say anything further than to add his praise. The musical people are anticipating a rich treat on the 14th, when Mr. Scharwenka, the pianist, plays here. We have heard this famous musician several times with orchestra, but never in a purely piano recital, where, according to reports, he shines best. He will have the assistance of my old friend, Mr. Kronberg, formerly of Boston, and his accomplished wife, now from Kansas City.

JAMES M. TRACY.

DES MOINES, May 16, 1894.

THE day of miracles has not passed, nor is the end of the world quite reached, though from recent events it must be quite near.

In one of my recent letters to THE MUSICAL COURIER this expression was used: "There are too many cliques here; if they could be consolidated it would be better for musical education and appreciation here." Little did I hope or think such a thing could occur with the then present state of affairs existing between the acting head of the profession and the chief amateurs of our very pleasant city. But it seems my article so stirred them up, and the head, seeing such an excellent chance to regain his waning power by making me a football, did not hesitate to embrace the opportunity, however dishonorable.

The factions which have existed and which seemed almost impossible to reconcile have for the time being been amicably adjusted, and the lion and the lambs have built themselves a snug little nest and have retired to it to congratulate themselves on their great success in downing their deluded brother. Indeed no one is more pleased or made happier by this coup d'état than your wicked correspondent. If this gathering of the lambs about the lion will continue any length of time it will be a glorious day for the good people of Des Moines, because it will put them in a more favorable light before the musical world; for they have been judged and suffered from the strife and contentions which have existed in the den of this lion and the lambs.

As intimated in my last letter, Mr. Scharwenka, assisted by that prince of good fellows, S. Kronberg, and his charming wife, gave a concert at Foster's Opera House last Monday evening to the best paying house for two years, and, more than this, it was the best musical representative audience that could be gathered here. It was a positive pleasure to see so many of the representative musical and society people present.

Mr. Scharwenka and his able assistants were delighted with the house and their kind reception. They spoke of it several times, and Mr. Scharwenka said he played unusually freely and easily, because the audience paid him such good attention. Naturally, it is my province to write up this concert, but knowing THE MUSICAL COURIER does not like to have its correspondents criticize artists that have been criticised by the regular New York editors causes me to withhold what would otherwise be a very pleasant duty. Mr. Scharwenka is every inch a grand musician, and for one engaged in teaching so much plays wonderfully well. Mrs.

Kronberg is a petite little lady, charming to look at and to know, besides being a talented, brilliant, well cultivated soprano singer. She creates as favorable an impression by her artistic singing as she does by her charming stage presence. We know Mr. Kronberg to be a good singer, having heard him many times when he was in good voice and when he sang superbly; it was therefore a matter of surprise he should select for his first song what seemed to be a little out of his range. No exception is taken to his renderings, but the song appeared to lie beyond the easy range of his voice, and therefore his singing of it seemed labored. In response to an encore Mr. Kronberg sang another song so well as to make ample amends for the disappointment of the first. The concert was a success in every particular. The house was sold out to a party who had a subscription list for a series of concerts, this taking the place of the third number in the series.

This fact will account in part for the large attendance, and further, to show your correspondent told a story when he said: "Des Moines was an unmusical city," as extra united efforts were made for that purpose.

JAMES M. TRACY.

OTTAWA.

OTTAWA, Can., May 11, 1894.

THE past season has been particularly barren of professional concerts, so that the amateurs have had the field to themselves. While on that subject I may be allowed to remark that the amateur talent that has been heard has shown itself to be of a very high order of merit. Saturdays, April 21 and 28 and May 4, were devoted to three recitals by pupils of Mr. Ernest Whyte, whose programs comprised the works of Lachner, Beethoven, Mozart, Schubert, Chopin and Weber, and whose performances merited high encomiums. On April 25 a complimentary concert was given to Mr. Dunlevie, which was well attended and participated in by some of the "crème de la crème" of professional and amateur musicians. The leading vocalist was Miss Jones, contralto, who contributed three numbers, "Mélisse," Caldecott, with violin obligato; "Tiddle and I," and "The Arrow and the Song," Pinsuti. Miss Jones' singing was excellent, method and sympathetic treatment good, securing unstinted applause.

Two new features were introduced, the Laurentian Quartet (male) and a trio for piano, flute and double-bassoon (Miss Robetaille, Mr. Knauff and Mr. Lewis). The quartet simply electrified their audience; the specially good blending of the voices, the élan and good phrasing and shading of the club astonished every one and elicited a not to be denied redemand. The Mandolin and Guitar Club also furnished two pieces, under the leadership of Mr. R. Lett rendering invaluable services. This club is thirty strong and plays exceedingly well. Mr. Lewis' "Dear Heart," double-bassoon, gave great satisfaction and was well received. Miss Olive Robetaille, gold medalist of the Canadian College of Music, was solo pianist and accompanist, and one is safe in asserting that all her evening's work was done with that artistic finish which characterizes all her playing. Miss Williams recited "The Lady of Provence," and Miss Aileen May "The Bridge Keeper's Story," W. A. Eaton. Both these ladies are well known to our public and held in highest esteem for their superior abilities. Mr. Johnstone, Mr. Beddoe and Mr. M. K. Dunlevie also lent their valuable assistance, and everything passed off with smoothness and éclat, the audience being much pleased.

On May 3 and 4 the "Beggar Student," stage managed by Mr. W. Strachen and conducted by Mr. F. C. Smythe, Mus. Bac. T. C. D., was well put on, presenting some of the best chorus singing that has been heard, and was well patronized.

The Canadian College of Music has forwarded the largest list of applicants for honors in the London College of Music that has ever been furnished, some thirty names being entered. All the local interest in matters musical radiate from the college as a centre now. For a little while there was a struggle for the survival of the fittest among the music schools, and the fittest is alive and doing excellently well.

A new music hall is being erected next door to the Canadian College, which will have a seating capacity of 800. Such a place is sorely needed, and doubtless will pay the owners well.

LEONATUS.

UTICA.

UTICA, N. Y., April 20.

THIS week has been a crowded one for the participants in the Amateur Dramatic and Operatic Benefit for St. Luke's Parish Building Fund which comes off this evening, and of which I shall have more to write in next week's MUSICAL COURIER.

In advance, it is safe to promise a good program with the following casts:

"A Rough Diamond," with Mr. Harry Franklyn Norris as "Sir William Evergreen;" Mr. George E. Cook as "Cousin Joe;" Messrs. Mitchell and Weinigetz as "The Captain" and "Lord Plato;" Miss Mae Lee Younge, as "Lady Plato," and Miss Rockwood as "Margery."

Gilbert and Sullivan's "Trial by Jury," with Mr. Louis Brown—known to the profession as Lew Raymond—in the rôle of "Judge;" Mr. Edwin A. Ballou, "Defendant;" Mr. Harry Franklyn Morris, "Plaintiff's Counsel;" Mr. A. J. Bromley, "Usher;" Mr. Walter McInrow, "Foreman of the Jury," and Miss Clara Aline Jewell as "Plaintiff," assisted by a fine force of choir singers, a dozen fetching bridesmaids, and a select chorus, with Mrs. Joyce at the piano, and the full Opera House orchestra.

As I have had the honor of training the operatic part of the program, I can only express my appreciation of the loyalty, splendid devotion to the work, and fine material of the Operatic Club. They have sacrificed everything to making this evening a musical and dramatic success, and if the public show a corresponding enthusiasm we shall feel well repaid.

We can at least plume ourselves upon a month's co-operation of

between fifty and sixty musicians, devoid of the slightest suggestion of unpleasantness.

Miss Bessie Ballou, one of the Utica School of Music pupils, has just accepted the position of solo contralto in the Westminster Choir for the coming year, in the place of Miss Hardenbergh, who has so admirably filled that prominent place and who goes to New York.

Miss Ballou has a charming voice, and everyone anticipates for her a brilliant musical career.

The favorite quartet of the Reformed Church—Misses Walrath and Jewell and Messrs. Ballou and Klock—are re-engaged for another year.

Mr. Pizzarello, of the Conservatory, played in Syracuse last Monday and gave a short recital in Ensemble Hall on Wednesday evening; both illustrations of his piano playing being favorably spoken of by those present, of whom unfortunately I was not one.

The Utica School of Music begins its spring term on the 23d, with a faculty augmented by two, one of which is Mr. Billings, the distinguished instructor of sight reading.

The fundamental principle upon which its growth is based is careful and honest work, which of course always produces practical and certain results.

Last Monday evening the Conservatory pupils gave an interesting program in Oneida Hall, which is much too small a place for such comprehensive affairs.

The little hall, which seats perhaps 400 people, was packed by the relatives and friends of the fifty or more pupils, and I am told that the elocution department won special honors, every number being most promising from the critics' view point. Miss Cora Wheeler, the teacher of elocution, always scores successes in her work.

The Conservatory has always had a splendid backing, both financially and otherwise, and is now mature enough in age and experience to set a grand example of progressiveness and artistic worth. There cannot be too much good music or too much first-class teaching anywhere.

CAROLINE WASHBURN ROCKWOOD.

ST. LOUIS.

ST. LOUIS, May 4, 1894.

"GOUNOD'S 'Faust' given by amateurs" (alias Gilbert Grand Opera Company) was the bold announcement last week inviting a music loving public to witness the rendition of Gounod's masterpiece by aforesaid artists. Here in St. Louis we are used to eccentricities of astounding dimensions at the hands of our "local talent." I have heard ambitious church choirs, such as have more enthusiasm than talent, maltreat masses of Hummel and Beethoven; of course, "ad majorem Dei gloriam." Why, even Händel's venerable "Messiah" and Haydn's "Creation" have been profaned in this manner in the organ loft. "If Christ came to St. Louis" a number of church choirs would tremble. But for Heaven's sake do not misunderstand the above! I certainly do not mean to reflect upon our dearly beloved church choirs in general. The great majority of them are most worthy bodies of vocal artists, of whom our city feels justly proud. Above refers to certain choirs, whose members, as already said, have more enthusiasm than vocal ability. These are the ones we charge with the above "crimen maiestatis."

St. Louis has already an opera company called after our city, which throughout the musical season supplied our metropolis with light operas of the "Mikado" style, and, we proudly add, in a very creditable manner. Mr. Poppen, a graduate of the Leipzig Conservatory, is the director of the worthy organization. Another one, under the name of "Ideal Opera Company," I suppress for decency's sake. The third organization in this line is the above, the existence of which I shall also deny in future for the same reason.

But now let us return to the rendition of "Faust" given by amateurs. I don't know whether the appendix "by amateurs" was meant to appeal to levity or whether it is an ipso facto condemnation. Think of Shakespeare's "King Lear" given by amateurs! True, the whole performance from beginning to end did not offer one conciliatory feature, for which reason I refrain from going into details. I will be pardoned at feeling so indignant over the affair when I remind my readers that only a few days prior to this the Metropolitan Opera Company, with Melba and the two De Reszkes, had given St. Louis an ideal interpretation of this opera. Everything should have its limits, and also the aspirations of our amateurs. Let them confine themselves to things that lie within the reach of possibility, and then their efforts will tend to promote instead of retard the progress of good music.

The "Sunday afternoon concerts," under the direction of Mr. L. Schoen, are running along smoothly and are doing good work. I hope they will continue throughout the summer. They are claimed to be "popular concerts," i.e., digestible by the great multitude. But the predicate "popular" is necessarily of a relative meaning. A popular concert in Berlin will be very much different from such a one in St. Louis; and a popular concert in St. Louis very much different from one in Oklahoma City. A popular concert is therefore determined by the respective musical standard of the community where it is given. A concerto by Liszt is by no means popular; while such pieces as "In the Mill," "Nightingale Waltz" and "Awakening of the Lion" are a little too popular.

The program of last Sunday contained aforesaid numbers. That tremendous piano concerto in E flat, by Liszt, was maltreated in a most cruel manner by a smiling youth with neither the necessary technic nor musical intelligence; a harmless sonata by Mozart might have been more grateful under his fingers. A duo from "William Tell" by Mr. Broeckert (flute) and Mr. Wauters (oboe) was a rare treat, for it was given by accomplished artists. St. Louis owes both of them to Mr. Otten. Two soprano solos sung by accomplished Miss Olga Lawitzky proved ungrateful, because of their lyric sentiment. With all due respect to this noble species of vocal music we cannot help calling

it out of place in a large concert hall; here its dramatic sister reigns supreme.

Next on the program was a violin solo, "L'Aragonese," by Alard, played by Miss Lulu Kunkel. A girlish young lady of possibly 17 years, bow and violin in hands, made her appearance. Great heavens! we thought, another juvenile art novice to inflict a solo upon a helpless audience. But we were pleasantly disappointed; that young lady, still a pupil of the Beethoven Conservatory, will surprise the East in the near future. She has an enviable technique, but the most finished technic doesn't constitute a modern virtuoso. She has the necessary self possession, but any young lady born under the "Stars and Stripes" is supposed to have that. She plays with intelligence and feeling. Here is where she excels. Ladies, particularly young ladies, as a rule, mistake sentimentality for feeling, and the observing of dynamics for intelligent playing. No Joachim or Sarasate can convert such "eye and finger virtuosos," for poeta nascitur, non fit.

Miss Lulu Kunkel will complete her studies here in St. Louis, and then go Joachim in Berlin for the finishing touch.

Robert Goldbeck's "Forest Devotion" was another number of great interest. We interrogated the genial composer, who happened to be present, as to his relation to Wagner, and intimated that aforesaid composition of his betrayed Wagnerian influence. "You are sadly mistaken, sir," he indignantly replied, "Robert Goldbeck writes Goldbeck and nothing else; let my new opera make its appearance in Berlin, and you shall see!" All right, we shall see.

A "Grand Testimonial Concert" was given to the violinist Victor Lichtenstein at the Memorial Hall, assisted by quite a number of St. Louis luminaries. Mr. Lichtenstein himself is not a luminary; much less a violin virtuoso. Whatever caused the "Testimonial" we don't know. Of the assisting talent we name above all Mrs. S. B. Sale. In all St. Louis there is no soprano that has the charming voice quality, the artistic finish in phrasing and expression that Mrs. Sale possesses. Why doesn't she come more before the public? Mr. Otto Hein, the tenor, has an abundance of expression and musical intelligence, but little voice. His rendition of Schubert's "Erl Koenig" was nevertheless a veritable treat; Mr. Louis Bauer, the basso, has a good voice, but little musical intelligence, and no expression whatever. Mr. G. A. Robyn is an ideal accompanist, both on the piano and the organ. Above concert was under his direction.

LORENZ KOTTHOFF.

PIERMONT.

PIERMONT, N. Y., May 19, 1894.

ON Thursday evening last, May 17, Gaul's "Holy City" was given at the Reformed Church, Piermont, N. Y. As this was the first time such a work had been attempted at this place, it is perhaps worthy of notice. The soloists were Miss Mabel Gertrude Lake, soprano; Mrs. George Hodgetts, contralto; Mr. Chas. Lasalle, tenor, and Mr. Gwilym Miles, baritone. The chorus was drilled by Miss Alice Littlefield, the organist of the church, and did very creditable work, and the playing of Miss Best on the organ, and Mrs. Kittle and Miss Beecher, violins, added to the effectiveness of the work. The feature of the evening may be said to have been the singing of Mr. Gwilym Miles, the baritone, who is soloist at the Second Collegiate Reformed Church, Harlem. He possesses a powerful and pleasing voice, and his strong and sympathetic singing of the words of his great solo, "A New Heaven and a New Earth," delighted the audience and called forth genuine and spontaneous applause, which he acknowledged by a repetition of the air. It will be safe to say that though not so celebrated as yet as some of the famous church and oratorio singers, Mr. Miles has before him, if nothing happens, a brilliant and enviable artistic future.

LEAVENWORTH.

LEAVENWORTH, Kan., April 16, 1894.

THE evening of the 11th inst. I attended a concert at the Hop Room, Fort Leavenworth, giving by the Liszt Concert Company. It was a very enjoyable affair. The officers and ladies were in evening dress, and the scene was brilliant, as all military functions are.

Mrs. Ella Bakus-Behr, pianist, and Mr. Gale, organist, opened the concert with the overture "Dichter und Bauer," by Suppe. Mrs. Behr played with great brilliancy, but the organist lacked fire. The second number, by Miss Sanford, "Come Where the Zephyr Play," by Meiniger, showed the lady possessed a very flexible, high soprano voice of good range and coloring. She was enthusiastically encored.

Mrs. Behr then played the Gounod-Liszt "Faust" walse with great power and delicacy, something unusual in a woman. A trio, the intermezzo from "Cavalleria Rusticana," introduced Miss Wood with her violin and Mrs. Behr and Mr. Gale. This number was finely given. Miss Wood was in good form, and played with all of the soul of a true artist.

Miss Sanford sang very sweetly three little songs—"Dear, When I Gaze," by Rogers; "The Night Has a Thousand Eyes," and a beautiful slumber song by Gerrit-Smith.

The next two numbers for the organ by Mr. Gale were for the military especially—"American Patrol," by Meacham, and "Tenting To-night," with the refrain sung by Miss Sanford from a distance, seemed quite realistic as we sat there amid floating flags and swords and shoulder straps. Of course it met with much applause.

Miss Wood then gave "Souvenir de Posen," by Wieniawski. She is a charming young lady, and showed herself to be a

favorite at the post. The closing number was the Bach-Gounod "Ave Maria," by the quartet, Miss Sanford singing it with the instrumentalists. Mr. James K. M. Gill is the manager, and has reason to be proud of his little company. They all come from Kansas City, which is fast coming to the front in music as well as everything else.

The 20th inst. a charming entertainment was given for the benefit of the Alta Chapter of the Church of St. Paul, in Chickering Hall. The entertainment opened with the one act of W. D. Howells, "Evening Dress," played by five of our young society people: Dr. W. W. Walters, Joseph Farrell, Misses Ida Fritsche, Bessie Havens and Elizabeth Bittmann. These young people scored a great success. Afterward a musical was given by some of our best talent.

The Hoffman Mandolin Club, led by John Hoffman (son of Carl Hoffman, the enterprising and genial music dealer), gave the number preceding the play. This was the first appearance of the club on the concert stage, and reflected much credit upon young Hoffman as leader.

Those taking part in the concert were the Lehman Club (five young ladies); Vincent Graham, who came to this country with the renowned Scottish choir; Messrs. Preyer, Farrell and Hoffman, and the Misses Lillian Dudley, Bessie Havens, Kate Blunt and Fannie Simons. The program was well selected and well received, and netted a considerable sum.

The Columbian Chorus are rehearsing for a concert soon. Will tell you of it in my next.

E. R. JONES.

PORTLAND.

PORTLAND, Ore., May 11, 1894.

THE last Klingenberg-Bettman concert of the season was given at the Arion Hall the 5th, and drew the largest audience of any classic concert given by local talent here.

The program, besides several vocal and instrumental solos, consisted of Beethoven's trio, op. 11, and Dvorák's quartet, op. 87, for piano and strings. Never has any chamber music work created so much favorable comment as the last named. This and the F major sonata are the only compositions of Dvorák ever performed here, but hopes are entertained of more being heard in the near future.

Mrs. Walter Reed was the vocalist of the evening, and, as usual, was enthusiastically received. Her voice, a contralto, is one of rare beauty. The viola and cello were ably handled by Messrs. Coursen and Konrad respectively.

The Y. M. C. A. commenced a series of "Star Entertainments" on the 11th by a concert given by Ovid Musin and company.

Musin is a great favorite in our city, and always draws an immense house. His program, which was a very brilliant one, was warmly received.

Mrs. Musin and Mr. Scharf are well known here, and, as usual, were very successful in their several numbers. Miss Bonsall, contralto, and Mr. Elliott, tenor, made their initial bow before a Portland audience, and made a very favorable impression.

The 23d we were treated to the second act of "Carmen" and "Pygmalion and Galatea," by a local company, both of which were very well given, considering the greater number of those taking part being only amateurs in the histrionic art.

Those who deserve special mention are Mrs. W. Reed as "Carmen"; Mr. Boyer, "Pygmalion," and Miss Rose Bloch, who made a splendid "Galatea."

Mr. E. E. Coursen, under whose direction both numbers were given, deserves great credit in his success at his first appearance as conductor.

MISS UNDERSTOOD.

Arthur Beresford.—Mr. Arthur Beresford, the well-known Boston basso, has obtained three months' vacation from Trinity Church and intends singing during the month of June in London, studying under Mr. Briglia in Paris during July and returning here by September 1.

Henry Holden Huss.—Mr. Henry Holden Huss gave a piano recital at the school of the Misses Graham, West Seventy-second street, on May 18. This was the program:

Two etudes, op. 25. A flat major, and C sharp minor.	F. Chopin
"Ballade," A flat major, op. 47.	
"Gondoliera".....	F. Liszt
Valse-Caprice.....	J. Raff
Three "Intermezzi," B major, E flat major, "La Crêpuscule, F major.	
"Minuet," étude romantique, "Chant d'Amour," dedic à M. Paderewski.....	Henry Holden Huss
Piano solo, Concertstück.....	C. M. von Weber

"Tanz der Syphen" { From "Damnation" | Faust Hollenfahrt" { From "Faust" |

The Saengerfest Programs.

HERE are the programs of the National Saengerfest to be held in Madison Square Garden in June:

FIRST CONCERT, JUNE 23, AT 8 P. M.

DIRECTOR—Mr. Carl Hein, official musical director of the New York Federation (Stadtvereinigung).

Soloists—Miss Emma Juch, Mr. Conrad Behrens, Mr. Victor Herbert. Orchestra of 150.

Vorspiel to "Die Meistersinger" Richard Wagner

Orchestra. Franz Lachner

"Bundeslied" Franz Lachner

Chorus and Orchestra.

Speeches Carl Wilhelm

"Frühlingslied" Carl Wilhelm

Male chorus a capella.

Air from opera "The Queen of Sheba" C. Gounod

Miss Emma Juch.

Polonaise Liszt

Orchestra.

"Die Heimath" Rudolph Tschirsch

Male chorus.

Air from "The Magic Flute" W. A. Mozart

Mr. Conrad Behrens.

'Cello solo "Kol Nidre" Max Bruch

Mr. Victor Herbert.

"Germanenzug" John Lund

Grand chorus and orchestra.

Incidental solos—Miss Emma Juch and Mr. Conrad Behrens.

SECOND CONCERT, SUNDAY, JUNE 24, 1894, AT 8 P. M.

DIRECTOR—Mr. Frank Van der Stucken, musical director of the Arion Society.

Soloists—Mrs. Amalia Materna, soprano; Miss Maud Powell, violin; Mr. G. Campanari. Orchestra of 150.

Overture, "Rienzi" Richard Wagner

Orchestra.

"Landkennung" Edvard Grieg

Grand male chorus of 10,000 voices and orchestra.

Baritone solo, Mr. Giuseppe Campanari.

Scene and aria from "Oberon" C. M. von Weber

Mrs. Amalia Materna.

"Die Tage der Rosen" Max Spicker

Grand male chorus a capella.

"Zigeunerweisen" Pablo de Sarasate

Miss Maud Powell.

Volkslied "Klage" F. Glueck

Grand male chorus a capella.

Prologue "Pagliacci" Ruggiero Leoncavallo

Mr. G. Campanari and orchestra.

Preislied, "Lockung" Louis Koemmenich

Grand male chorus a capella.

Scenes from the opera "Esclarmonde" Jules Massenet

Bachvorung der Geister.

Liebesnacht.

Jagd.

Orchestra.

Bundes Hymne Frank Van der Stucken

Grand male chorus of 10,000 voices and orchestra.

Solo, Mr. G. Campanari.

American fantasy Victor Herbert

Orchestra.

THIRD CONCERT, JUNE 25, 8 P. M.

DIRECTOR—Mr. Heinrich Zoellner, musical director of the Liederkranz Society.

Soloists—Miss Lillian Blauvelt, soprano; Mrs. Marie Tavary, soprano; Mr. Emil Fischer, bass; Mr. Arthur Friedheim piano; orchestra, 150.

Overture, "Oberon" C. M. von Weber

Orchestra.

"Pilgrims' Chorus," "Tannhäuser" Richard Wagner

Grand chorus and orchestra.

Air, "Hamlet" A. Thomas

Miss Lillian Blauvelt.

"Still Ruth der See" Pfeil

"Schifferlied" Eckert

Male chorus.

Piano solo, Concertstück C. M. von Weber

Mr. Arthur Friedheim.

"Air of the Cardinal," from "The Jewess" Halévy

Mr. Emil Fischer.

"Wo möcht ich sein" C. Zöllner

Grand male chorus.

"Tanz der Sylphen" { From "Damnation" | Faust Höllenfahrt" { From "Faust" |

Hector Berlioz

Orchestra.

"Der Kamerad" A. Claesen

Grand male chorus.

Air from "Fidelio" L. van Beethoven

Mrs. Marie Tavary.

"Preis der Deutschen Musik" Heinrich Zöllner

Grand chorus of 10,000 voices, solo and orchestra. Mrs. Tavary, soprano; Miss Lillian Blauvelt, soprano; Mr. Emil Fischer.

The prize contest will take place on the afternoon of Sunday and Monday, and the singing societies are divided for that purpose in three classes according to numerical strength.

The prize song for the first class will be "Das Grab im Busento," by I. B. Zerlett, and there will be three prizes.

The first prize is a Steinway concert grand piano, the second prize a solid silver cup, and the third prize a solid silver wreath.

The prize song for the second class will be "Herbstnacht," by Max von Weinzierl. The first prize will be a Steinway grand piano; the second and third prizes will be the same as for the first class.

The prize song for the third class will be "Waldeinsamkeit," by Joh. Pache, and the first prize will be a Steinway square grand, the other prizes the same as for the other classes.

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STRELEZKI AN AUTHOR.

OUR old friend the Rev. Dr. Pius Antoninus Strelezki, the famous composer, virtuoso and president of the Northumbrian Browning Society, has just published in London a volume entitled "Personal Recollections of Chats with Liszt, with Anecdotes of Schumann, Chopin, Mendelssohn, Wagner, George Francis Train, Jerome Hopkins and General Coxe." But then Strelezki always was a clever improvisatore.

Mr. Strelezki's little book is published by E. Donajowski, London. At random we clip such telling little anecdotes as these :

LISZT AND CHOPIN.

I had just finished studying the fantasia, op. 17, of Schumann, and the sonata in B flat minor, op. 35, of Chopin, so I mentioned this fact to Liszt and asked which of the two pieces I should play.

"Oh, certainly not the sonata!" he replied. "I never allow students to play that incomparable chef d'œuvre. You see, my dear young friend, it is one of those musical creations which should only be played at certain times and under certain conditions. Personally, I prefer to play it when absolutely alone. The inspirations of this marvelously beautiful sonata spring from a fount of deepest melancholy and are best suited to solitary reflection. As to hearing it played there is but one pianist living whom I consider worthy of interpreting it—and that is Anton Rubinstein."

* * * * *

I remember (said Liszt) some twenty-five years ago calling on Chopin late one Sunday afternoon. I had already known him several years, and my enthusiasm and admiration for his marvellous poetic talents had invariably with each meeting increased, till I almost began to look upon him as "a God among musicians."

Well, when I arrived I found him seated at the piano with a pen in his hand, and on a small table next to the piano a manuscript with the ink still wet. After a cordial greeting from him, I remarked that he looked as if he had been working very hard, as his face looked pale; his hair was in disorder, and there were several smudges of ink on his face and also on his long, thin fingers. He pointed to the manuscript and said :

"You guess correctly; since 11 o'clock this morning I have been busy at that nocturne (it was the beautiful one in G major in double notes), and now I feel that it does not exactly suit me." He thereupon played it to me and entranced with its beauties, which under his ravishing touch and incomparably artistic use of the pedals sounded if possible more divinely beautiful than it is possible to describe in words.

I sat behind him entranced, and when he had finished I found it impossible to tell him how beautiful I found this, his latest inspiration. Chopin, however, with that innate tact and delicacy which characterized him especially, immediately proposed to play me some of his other later compositions which I had not seen. Knowing how much I esteemed him as a pianist, and how I adored him as a veritable God-gifted genius, he played for me in succession some eight or ten of his latest works, in a style which was a "revelation" of him, both as a virtuoso and composer. Especially beautiful was the prelude in F sharp minor, a work replete with enormous difficulties, which he wove intricately under his fingers that at times a wailing melody was unraveled, and then again completely absorbed by wonderful arabesques and chromatic progressions. It was so enchanting that he complied with my earnest entreaty, and repeated it twice. Each time it seemed more beautiful, and each time he played it more ravishingly.

This performance is now as vivid in my memory as if it had happened only yesterday. I begged him to play me his favorite piece of his own, the "Variations in B flat," and on my absolutely insisting he complied. Such a poetic temperament as Chopin's never existed, nor have I ever heard such delicacy and refinement of playing. The tone, though small, was absolutely beyond criticism, and although his execution was not forcible, nor by any means fitted for the concert room, still it was perfect in the extreme.

Knowing Chopin as intimately as I did, I knew that he spent many hours a day working simply on technical studies; for, after all, my dear young men, not even the Godly-gifted Chopin could have attained to that digital perfection without years of hard labor.

Hereupon Carl Heymann interrupted the Abbé and asked him how many hours a day he had studied when young. *

"My dear Carl," replied Liszt, "I never kept count of the hours I practiced, but I am sure that for many years it was never less than ten hours a day!"

I looked over in dismay at Carl Heymann and began to think it was rather useless us trying to outdo Liszt and rest on six hours a day work!

LISZT AND STERNDALE BENNETT.

For the next six months I had the pleasure and honor to be among Liszt's daily visitors. At times, when there were several in the room, he would be rather reticent and somewhat sparse with his remarks. He rarely, if ever, indulged in any anecdotes during the lessons, but he would from time to time, say droll, sarcastic things about people. I remember once a Miss M—playing a sonata, by Sterndale Bennett, a work of a very prosy type, and certainly lacking in anything like spontaneity or poetry. Liszt was evidently not familiar with it, so, after playing some six or seven pages, he gently tapped Miss M—on the arm and said :

"Ah! Mademoiselle, would you kindly name the piece you are performing?"

"Certainly, sir," she replied, "it is the sonata, 'The Maid of Orleans,' by Wm. Sterndale Bennett."

"H'm," said Liszt, "it's a pity the original manuscript didn't meet the same fate as the 'Maid'!"

Come now, Mr. Strelezki, have not these a familiar flavor? Where have we read them before? But you omitted one little story from your book which might be told here with the title of :

STRELEZKI AND LISZT.

It is related that one day the great Liszt was in a charming humor having smoked eleven American "stogies," presented to him by an American pupil from Pernambuco. He laughingly rallied Strelezki on his new étude in dissipated thirteenth, which the great Anton alone could play on account of his enormous stretch of finger and imagination. Strelezki, slightly nettled, sat down to the piano and with great brilliancy played Liszt's "Rigoletto" fantasia. Friedheim, Thalberg, Czerny and other of Liszt's pupils, who were present, burst into a roar at this, and the master's brow became overcast. "What is that you played, Strel?" said he, moodily. Strelezki arose, and as he pushed the button for fresh drinks he replied, "Oh, that is one of my Liszt antidotes."

Lillian Nordica.

A N imposing and handsome woman is Lillian Nordica in the second act of "Lohengrin." We present her picture to you to-day. It was in this opera and "Aida" that she made such a marked impression last season in the Metropolitan Opera House. The music critic of the New York "Herald" acclaimed Madame Nordica as the strongest dramatic soprano of the Abbey & Grau combination and predicted for her great things in the future. Nordica sings in Bayreuth this summer and will doubtless return to us next season, although the opportunities to remain in Europe must be very tempting to this successful prima donna. But America, too, has its attractions, and so when the autumn has fairly set in we may look for this welcome artist once more. Nordica is a tremendous worker, and not a year goes by without additions to her

would be hard to excel. The soprano part of the trio, which interpolates, was carried by Miss Row in a faultless manner. In this she was assisted by Mr. Harding and Dr. Hopkinson. The latter sang the opening recitative of the second part, and with Mr. Bender and Mrs. Ortmann sang the magnificent trio, "How Many Are Thy Works, O God!"

The singing of Mrs. Ortmann was superb; her clear enunciation of the roulades, which were given in good tone, was of the highest order. She, with Dr. Hopkinson, achieved a distinct triumph in the duet of "Adam and Eve." In the concluding numbers Messrs. Harding and Smith and Mrs. McKewen were equally successful in the trio, "Thou Sendest Forth Thy Breath Again." Splendidly did Mr. Weber sing the aria "In Native Worth and Honor Clad." The chorus aroused the sincere admiration of the audience by the manner in which the "Hallelujah" and concluding chorus, "Sing the Lord, Ye Voices All," were sung. Too much cannot be said in praise of Mr. Joseph Walter, the director of the choir. Through his efforts the choir has been brought up to its present high standard, and he has been indefatigable in his endeavors to bring about the success of last night.

Much credit is also due Prof. Edwin Aler for the efficient manner in which the organ work was conducted. Now that the initial effort in this direction has met with such brilliant results, there is every possibility of other oratorios being given by the choir in the future. The event was given for the edification of the congregation and admission was by complimentary card. What Mr. Jos. Walter and the singers under his direction accomplished was purely in the interest of the congregation and the art involved.

The complete roster of the choir is as follows: Sopranos—Mrs. Richard Ortmann, Mrs. Minnie Wilson, Miss Martha Row, Mrs. B. H. McKewen, Miss Sallie Castleberg, Miss Edith Noel and Miss Schramm.

Altos—Miss Carlotta Nicolai, Mrs. J. H. Patton, Miss Etta C. Guggenheimer, Miss Carrie Rosenheim and Miss Marian Price.

Tenors—Charles F. Bender, F. H. Weber, George M. Harding, Ed. Frank and H. Lee Sunner.

Bassos—Dr. B. Merrill Hopkinson, Harry M. Smith, W. A. Groppe and James F. Farrell. Mr. Joseph Walter is the choir director, and Prof. Edwin Aler, organist.

Those serving as ushers were : Messrs. N. Gutman, Samuel J. Nasauer, Simon Adler, Abraham Frank, Myer Frank, D. Siegel, Solomon Miller and A. Miller. Rev. Dr. Adolph Guttmacher is rabbi of the congregation.—Morning "Herald," May 23.

Indianapolis Festival.

INDIANAPOLIS, May 22, 1894.

THE sixth annual May Festival, which was given here May 15, 16 and 17 at Tomlinson Hall, was conceded by almost everyone to be the most successful of any ever given by the association. The first concert of the series was given on Tuesday evening before a large audience, which was highly pleased with the general merit of the program, which was as follows, Mr. Arens conductor :

First part of "St. Paul" and excerpts.....Mendelssohn

Chorus, "Lord, Thou alone art God."

Choral, "To God on high."

Soprano recitative, "And the many that believed."

First and second bass duet, "We verily have heard."

Chorus, "Now, this man ceaseth not."

Court scene—

Soprano recitative, "And all that sat in the council."

Tenor recitative (Stephen).

Chorus, "Take Him away."

Soprano aria, "Jerusalem."

Chorus, "Stone Him. Death."

Tenor recitative, "And they stoned Him."

Choral, "To Thee, O Lord."

Soprano recitative, "And the witnesses."

Chorus, "Happy and blessed are they."

Tenor recitative, "And Saul made havoc of the Church."

Bass aria (Saul), "Consume them all."

Alto recitative and arioso, "But the Lord is mindful of His own."

The Conversion—

Ladies' chorus, "Saul, why persecutest thou Me?"

Chorus, "Rise up, arise."

Choral, "Sleepers, awake, a voice is calling."

Tenor recitative, "And His companions."

Bass aria (Paul), "O God, have mercy."

Tenor recitative, "And there was a disciple."

Soprano recitative, "And Ananias went his way."

Chorus, "O great is the depth."

Tenor aria, "Be thou faithful unto death."

Soloists—Miss Trebelli, Mr. Davies, Mrs. Clara Poole-King, Mr. Heinrich.

Overture, "Leonore, No. 3".....Beethoven

Aria from "Faust".....Spohr

Mr. Heinrich.

G minor Concerto.....Bruch

Mr. Henri Marteau.

Suite, op. 42, "In a Haunted Forest".....MacDowell

Recitative, "Deeper and deeper still".....

("Jephtha")..Händel

Aria, "Waft her, angels".....

Mr. Davies.

Polonaise from "Mignon".....Thomas

Miss Trebelli.

"Faust" fantasia.....Wieniawski

Mr. Henri Marteau.

Quartet from "Rigoletto".....Verdi

Miss Trebelli; Mr. Davies, Mrs. Poole-King,

Mr. Heinrich.

Largo.....Verdi

Rhapsode No. 1, in F.....Liszt

The chorus has never sung as well any year as it has this, and its work in the oratorio of "St. Paul" was a surprise to the most critically disposed persons among the audience. Mr. Davies' singing was artistic and graceful, but was somewhat lacking in spirit. The same fault is also true of Miss Trebelli, though she is an excellent soprano. Mrs. Clara Poole-King has one of the sweetest voices heard during the festival. It would have been a great pleasure to have had more opportunity to hear her. The Boston Festival Orchestra is not as large nor as fine an orchestra as we have had at former festivals, but its playing was very well



already well-stocked repertory. She has, through individual preference, gravitated toward the great Wagnerian rôles and her progress has been most gratifying to her admirers. Perhaps next season's Italian and French opera scheme may embrace "Tristan and Isolde." Jean de Reszké earnestly desires to sing "Tristan" and we are quite sure Nordica is ready with the part of "Isolde."

"The Creation" in Baltimore.

IN a truly artistic manner was Haydn's majestic oratorio, "The Creation," sung last night by the choir of the Madison Avenue Temple. It was heard for the first time in this city since its production many years ago by the Liederkranz, and an immense throng of music lovers gathered in the beautiful auditorium of the synagogue to hear one of the successes of the season. They were well repaid for their coming, for a greater treat could hardly have been desired. Every feature of the noble composition was given in a style that attested the superior attainments of the singers and the thorough musicianship of their director and organist.

For a choir to produce the oratorio was an undertaking of no small proportions, yet the success which attended the effort showed that the confidence of the projectors had not been misplaced. The soloists and chorus were in excellent voice and sang with a spirit and precision that was refreshing. The chorus in particular is worthy of special mention. It was well balanced, thoroughly trained and even in the most aggressive forte movements not one section predominated in volume over the other. There was a clearness of tone and evenness of enunciation seldom equaled in the rendition of church music of any description.

The solo voices are deserving of equal praise. With that tact and assurance only known of a true artist, the recitatives and arias, many of which are almost bewildering in their intricacy, were essayed and mastered without the slightest difficulty. In the beautiful duos and trios could be seen how well the several voices were schooled and blended together.

The soloists were : Mrs. Richard Ortmann, Mrs. B. H. McKewen and Miss Martha Row, sopranos; Messrs. Charles F. Bender, George M. Harding and F. H. Weber, tenors; Dr. B. Merrill Hopkinson, baritone, and Harry M. Smith, basso cantante. The opening recitative was sung by Mr. Smith, and the following one for "Uriel" by Mr. Weber, whose clear tenor was heard to excellent advantage in the aria, "Now Vanish the Gloomy Shades of Night." Very sweetly and with good taste was the air "With Verdure Clad the Fields Appear," sung by Mrs. McKewen, who was followed in recitative by Mr. Bender. "In splendor bright" was beautifully done by Mr. Harding, and then came the strong and ever popular chorus, "The Heavens Are Telling."

In this was seen the power and training of the splendid choir. The cantons and attacka were given with firmness and true intonation, each section sustaining its part, sound in melody and in time. With solid basso the fugue was worked up, and the climax was such as

received, and in several pieces it was excellent, while its leader, Emil Mollenhauer, made many friends here by his quiet and modest bearing.

The most brilliant numbers given the first night were those of Henri Marteau, the young violinist, whose wonderful playing was one of the most enjoyably features of the festival. That Marteau is now one of the greatest violinists at this time before the public, and not a mere prodigy, is plain.

The second concert was the Wednesday matinée, at which the following program was given:

Overture, "Merry Wives of Windsor"..... Nicolai

Solo, "Trahison"..... Chaminade

Mrs. Clara Poole-King.

Intermezzo from the ballet of "Naila"..... Délibes

Aria from "Carmen" (Michaeli)..... Bizet

Miss Juch.

Cello solo, "O Cara Memoria"..... Servais

Mr. Giese.

Andante from quartet in B flat..... Tschaikowsky

For string orchestra.

Harp solo, "La Danse des Fées"..... Parish-Alvors

Mr. Rogers.

"Ave Maria"..... Bach-Gounod

Miss Juch.

With accompaniment of clarinets, bassoons and French horns; violin obligato by Mr. Felix Winteritz.

"Provera Lina"..... Carreccia

"Menuet"..... L. Damrosch

Mrs. Clara Poole-King.

Overture, "Carnival Romain"..... Berlioz

The feature of this concert was the singing of Miss Emma Juch. The program was composed of more popular music than that given at the evening concerts, and the work of the orchestra was better than that at the first concert. Mrs. Clara Poole-King was warmly greeted and sang beautifully. Miss Juch has always been a favorite in this city, and she has never been heard to sing here with as much spirit as she has at this visit, nor has her voice been heard to greater advantage. When the time for Miss Juch's first solo came it was announced that her selection would be from Gounod's "Queen of Sheba," instead of the aria from "Carmen," which was on the program. For an encore she gave an aria from Weber's "Freischütz." Mr. Rogers played the "Dance of the Fairies" with beautiful effect, and for an encore gave a Greek march.

The third concert was given Wednesday evening before the largest audience that attended the festival this year. Not one of the five soloists who were heard on this night had ever been heard here before. The program given at this concert was as follows:

Overture, "Oberon"..... Weber

Aria, "O Paradise" ("L'Africaine")..... Meyerbeer

Mr. Towne.

Introduction to fifth act "Manfred"..... Reinecke

Aria, "Pleurez mes Yeux," from "Le Cid"..... Massenet

Mrs. Eames.

Serenade (op. 12), for string orchestra..... Herbert

Conducted by Mr. Arens.

Aria, "Honor and Arms," "Samson"..... Händel

Mr. Mills.

Concerto for piano and orchestra, No. 1, in E flat..... Liszt

Mr. Friedheim.

Aria from "Joan of Arc"..... Bemberg

Miss Gertrude May Stein.

Duet from "Marriage of Figaro"..... Mozart

Mrs. Eames and Mr. Mills.

Symphony poem, "Le Rouet d'Omphale"..... Saint-Saëns

Dramatic cantata, "Fair Ellen"..... Bruch

Mrs. Eames, Mr. Mills, chorus and orchestra.

The chorus was more perfect than on the previous evening, and it should have had at least one more number on the program. The orchestra was at its best on this evening, and both the "Oberon" overture and the serenade for string orchestra, gracefully conducted by Mr. Arens, were pleasing numbers. Mrs. Eames of course was the most admired of the soloists. Her great beauty adds much to the attractiveness of her voice. Her selections were not as good as could be wished for, but her singing was so correct and her voice so pure that this was easily overlooked. As an encore she gave Faitis' "Good-By." Mr. Mills' selection, "Honor and Arms," was well suited to his voice, and sung very finely. He was compelled to respond to an encore and gave Manoah's aria, "How Willing My Paternal Love." Mr. Friedheim was a surprise and scored one of the greatest triumphs of the evening. He was somewhat backward about giving an encore but finally gave Liszt's Sixth rhapsodie. Miss Stein's solo, "Joan of Arc," was given with pleasing effect. She had probably the most agreeable presence of any of the soloists. Bruch's cantata, "Fair Ellen," closed the concert; and it was one of the most suitable pieces that could have been chosen for the finale. Mrs. Eames sang better than in either of her two previous selections, and the chorus work was precise and strong. When the chorus, orchestra and soloists closed the cantata together it made a dramatic and beautiful ending to the concert.

The fourth concert, which was given Thursday afternoon, was made up mostly of instrumental music. The program was as follows:

Overture, "Mignon"..... Thomas

Intermezzo..... Bazini

"The Mill"..... Raff

String Orchestra.

Rondo capriccioso..... Saint-Saëns

Mr. Marteau.

Aria, "Ah, Fors è Lui" ("Traviata")..... Verdi

Miss Trebelli.

Piano concerto, No. 2, in A major..... Liszt

Mr. Friedheim.

Aria, "Salve Dimora"..... Gounod

Mr. Towne.

Violoncello solo, First Movement Concerto..... Volkmann

Mr. Giese.

Song, "Through Sunny Spain"..... Mattei

Miss Trebelli.

Selected numbers..... Mr. Henri Marteau.

Overture, "William Tell"..... Rossini

Mr. Friedheim again showed that he is a wonderful performer on the piano, and he again met with an enthusiastic reception.

Marteau once more displayed his genius and charmed the audience by his playing. One of his selected numbers was Schubert's serenade, which pleased those present more than any selection he gave. One incident which added to the admiration accorded him was when his presence of mind was shown by his quick exchange of instruments with the first violinist of the orchestra, when one of his own strings broke, without the loss of an entire bar by the transaction. Mr. Fritz Giese played the Volkmann First movement fairly well. Miss Trebelli's singing of her last selection, "Through Sunny Spain," was the best she did during the festival. Mr. Towne also did better than at his first appearance, though his voice was not strong enough to fill all parts of the hall.

In the opinion of many the last concert of the festival was the best. The program was composed entirely of selections from Wagner's operas, and was as follows:

"Rienzi," Vorspiel..... Wagner

"Flying Dutchman."

Duet, "Like to a Vision."

Miss Juch and Mr. Heinrich.

"Tannhäuser"..... Wagner

Overture.

Romanza, "O Thou Sublime Sweet Evening Star."

Mr. Heinrich.

Grand march and chorus—"Hail, Bright Abode."

"Lohengrin"..... Wagner

"Vorspiel."

"Elsa's Dream."

Miss Juch.

"Arrival of Lohengrin."

Mr. Davis and chorus.

"Lohengrin's Narrative."

Mr. Davies.

Prayer and finale.

Miss Juch, Miss Stein, Mr. Davies, Mr. Heinrich and Mr. Babcock.

Introduction to third act and "Bridal Chorus."

"Die Meistersinger"..... Wagner

Quintet

Miss Juch, Miss Stein, Mr. Davies, Mr. Towne and Mr. Babcock.

Parts of finale.

Miss Juch, Mr. Davies, Mr. Heinrich and chorus.

Miss Juch made the greatest triumph of the festival by her singing on this night. Her duet with Mr. Heinrich was one of the most brilliant and artistic numbers heard during the festival. Both Miss Juch and Mr. Heinrich sang with the most intense ardor—in fact they did in all their selections given during the evening.

Owing to a general desire for more of her singing, Miss Stein was put on the program for an extra number, and gave an aria from "Rienzi." Mr. Heinrich was one of the soloists who sang better than was expected of him during the whole festival. His solo, "O Thou Sublime Sweet Evening Star," was sung with his usual fervor.

Mr. Davies' singing of his selection from "Lohengrin" was brilliant, and when the chorus sang in the "Arrival of Lohengrin" it was at its best. The finale was even grander than on the previous evening. Miss Juch seemed to throw her whole heart into her singing, which, together with the splendid work of the chorus, made the ending of the festival a memorable event.

The orchestra showed its weakness more at this concert than at any of the others, as it was unable to produce the volume of sound necessary for Wagnerian music.

Taken as a whole, the festival has never been as well managed as it has this year. Every artist appeared who had been advertised and the programs were given without a single disappointment. Professor Arens, the conductor of the chorus, deserves the greatest praise for his painstaking work. I doubt if there is an able chorus leader in the United States. All the arrangements for the hall, programs and seating were made carefully and were very complete. Indianapolis is deeply indebted to the directors of the association for their able and unselfish management of the festival.

It is the first time in its history that the festival has been a success financially, and this as well as the artistic excellence of the concerts is a matter of encouragement and pride to lovers of music in this city.

O. B.

Alexandre de Winogradsky.—Alexandre de Winogradsky, president of the Society of Music at Kiev, lately conducted at the Harcourt Concerts, Paris, a concert of Russian music. The composers who were represented by their works were: Tschaikowski, Rubinstein, Iwanow Rimsky-Korsakow, Moussorgsky and César Cui.

A Lyrical Poem.—The Municipal Theatre at Basle has just produced a lyrical poem, entitled "The Springtime of the World," by R. Wackernagel, set to music by Hans Huber.

A Palestrina Program.—In honor of Palestrina a concert was recently given in the pontifical residence at Rome. The program consisted entirely of the works of the great master.

Emma Juch Ill.—Miss Emma Juch has been compelled to cancel her contracts with the Boston Festival Orchestra and has returned to her home. She was taken ill at Ann Arbor, Mich., last week, and at one time her illness assumed a serious form, but she is now recovering.

An Orchestra Leader Dead.—Elmer E. Rothe, the conductor of the orchestra at Miner's Newark Theatre for five years, and formerly a leader in the Park Theatre and Grand Opera House in that city, died last Wednesday night, aged thirty-six. He was an accomplished violinist and an instructor at the Park Conservatory of Music in Newark.

Philipp Spitta.

SEVERAL references have already been made in these columns regarding the late Philipp Spitta, who died in Berlin, Germany, at noon April 18, of heart disease, aged fifty-three. He was born December 27, 1841, at Wechold, near Hoya, in Hanover, the son of a poet, and after a careful education at home he attended the University of Göttingen to study philology. At the conclusion of his studies he became teacher in 1864 at Reval; in 1866 at Sondershausen, and in 1874 at the Nicolai Gymnasium, in Leipsic. During all his leisure hours he devoted himself to a study of John Sebastian Bach and the development of evangelical church music; and in a most modest manner, after having gathered a great deal of material, he published in 1873 the first volume of his biography of the great master. This attracted at once the greatest attention to Spitta, for it was a work of uncommon merit. In 1875 Spitta was transferred to the University of Berlin as Professor of Musical Science, and he also received a position at the High School for Music.

In 1880 the second volume appeared of his Bach investigations, and in 1885, in company with Friederich Chrysander and Guido Adler, he established the "Quarterly for Musical Science," and for ten years guided it editorially.



He also contributed to other magazines, some of his articles appearing later as essays in pamphlet form. Among other works from his pen are a critical edition of the organ composition of Dietrich Buxtehude; a complete edition of the works of Heinrich Schütz in sixteen volumes; and he also published the complete musical works of Frederick the Great. He was engaged in writing a history of romantic opera in Germany, which was nearly completed, when he died. Unquestionably Spitta was one of the greatest musical scholars and authorities of the nineteenth century.

A New Music Hall.—The Freyer & Bradley Music Company, of Atlanta, Ga., has fitted up a music hall of a seating capacity of 300. The hall is well lighted and ventilated and tastefully decorated. A concert was given by the pupils of Mr. Henry Howell on Tuesday of last week, and on Friday Mr. G. A. Randegger and Miss Adelaide Phillips made their appearance successfully.

Cyrus Edson, M.D.

Chief of Health Department,

New York,

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Nora Maynard Green.—Last Saturday Miss Nora Maynard Green gave the first of a series of pupils' morning musicals.

What the Romans Do.—Mr. P. J. Fortin and Miss Frances Snell gave a very enjoyable concert at the Southern Conservatory of Music, Rome, Ga., on May 18. They had the assistance of the Conservatory Orchestra.

A Brooklyn Charity.—The Ladies' Auxiliary of the V. M. C. U. of Brooklyn, gave a concert in aid of the Children's Summer Home, at Bethany Church, Tuesday evening of last week. The following artists volunteered their services: Mrs. Fred Schilling, Jr., mezzo-soprano; Miss Marguerite Lemon, soprano; Miss Flavia Van Den Hende, violoncellist; Miss Marion Short, elocutionist; Dr. Carl E. Dufft, baritone; Mr. Hubert Arnold, violinist; Mr. Emil Levy, pianist.

A Claassen Concert.—The Claassen Musical Institute gave its annual concert at the Criterion Theatre, Brooklyn, May 22, when a number of pupils gave good account of themselves.

An Organ Concert.—Mr. Horton Corbett gave a very enjoyable organ recital at Hamline Church, Steubenville, Ohio, on May 22. Miss Batchelor, soprano, and Mr. Floto, tenor, assisted.

J. de Zielinski Honored.—A well-known musical journal of Barcelona has reprinted a late piano composition by Mr. J. de Zielinski, together with a sketch and an excellent portrait.

New Milford.—Under the direction of A. L. Conkey, "Ruth" was sung at the Congregational Church, New Milford, Conn., on last Wednesday evening. The soloists were: "Naomi," Mrs. H. I. Mygatt, contralto; "Ruth," Miss H. C. Ives, soprano, New Milford; "Orpah," Miss D. L. Topping, soprano, New Haven; "Boaz," Mr. W. L. Jennings, bass, New Milford. Mrs. H. J. Bronson furnished the piano accompaniments and Mr. Conkey presided at the organ.

Julie Geyer's Piano Recital.—The piano recital of Miss Julie Geyer at Association Hall was evidently enjoyed by the large audience in attendance, as much applause was bestowed on the accomplished soloist. The recital was given mainly to illustrate the advantages of a toneless piano for the practice of students, and demonstrated that the use thereof is profitable, as to technic at least. The entertainment began with remarks by Mr. A. K. Virgil on the usages of the mute piano and the methods of study applied thereto. He stated that Miss Geyer has devoted over three years to the exclusive study of the piano according to this method, and that her attainments were largely due to its efficacy.

The program consisted of twelve selections, comprising works of Beethoven, Schumann, Rubinstein, Henselt, Chopin, Liszt and Dewey, and some demonstrations of the system by a talented ten year old miss, whose scale and exercise playing was of an unusual high grade. Miss Geyer is a pianist of rare attainments for one so young, and possesses superior technical and tone producing qualities. Her touch is soft and elastic, and her execution is almost faultless, but she lacks in style for a virtuosa. She does not play with sufficient bravura, and in the Chopin numbers her tempi were too metronomic. Yet this may be overcome by a few years' study with masters in style in solo playing.

Her best achievements were the renderings of Henselt's "If I Were a Bird," the C minor scherzo of Chopin and Liszt's E major polonaise. In these she played the runs with a smoothness and rapidity that won the admiration of her auditors, and her octave playing was also admirable. Some of her other numbers were too daintily given to bring out all of their beauties, and the absence of color was too palpable frequently. But she is not yet seventeen and has a brilliant future before her if she will acquire style and force.—Philadelphia "Press," May 18.

Phelps-Crosse Concert.—A concert was given at Historical Hall, Brooklyn, on May 15, by pupils of the Phelps-Crosse Conservatory. The work of the pupils was remarkably good, notably the vocal students, under instruction of Miss Jessie H. Matteson, Miss Ellen R. Stevens making a decided hit in Rossini's "La Separazione."

A Tribute to Jordan.—In a recent letter to the Boston "Journal" by its London correspondent, speaking at length of a remarkable performance of "Elijah" at the Royal Albert Hall under Sir Joseph Barnby, the writer concludes as follows: "Sir Joseph Barnby conducted with great

breadth and firmness. I never have seen his style of beat approached in America, save by Jules Jordan, of Providence, M. Castlemay, Mr. Charles Manners, Messrs. Vilani and Vaschetti."—Providence "Journal."

Heimendahl to Europe.—Mr. Edward Heimendahl, of Baltimore, left this city on the Etruria last Saturday for Liverpool. He will remain in Europe until September.

Howe-Lavin.—Mary Howe-Lavin and Mr. Lavin have been in Vermont and New Hampshire, where, with Mr. George Fergusson, the baritone, and Miss Dora Becker, the violinist, they have been giving five concerts a week, closing June 1. They sing for the new male glee club at Toronto June 5, and Mrs. Lavin will be the principal soloist at the Binghamton, N. Y., Festival, June 8. They then have two weeks of concert and school or college work in New York State and New England, closing June 26 with the Dartmouth College Commencement, which will make the sixty-fifth concert they have had since their return March 1, a pretty good record for such a poor year as this. With the exception of a few weeks in the West their business has been good, the press notices favorable, and Mrs. Lavin has not missed a concert, her health having been excellent. While not positively settled yet, their plans for the future are to do some operatic concerts and acts from operas, together with club and oratorio work, until the middle of December under the same management as at present, then they will sail for Germany and be gone for a term of years.

A New Departure.—The New York College of Music is to have an orchestral class next season, and Director Lambert has engaged Anton Seidl to take charge of the department.

Williamsport Festival.—The Williamsport (Pa.) Oratorio Society held a music festival at the Lycoming Opera House last Friday. A mixed program was given in the afternoon and "Elijah" in the evening. The soloists were Emma Juch, Rose Stewart, sopranos; Gertrude May Stein, contralto; E. C. Towne, tenor; Max Heinrich, baritone; Felix Winternitz, violinist; Fritz Giese, 'cellist; Arthur Friedheim, pianist, and the Boston Festival Orchestra assisted.

Newark Conservatory Concert.—A concert was given at the Church of the Redeemer, Newark, on May 19, by pupils of the Park Conservatory of Music. An admirable program was given and the work of the pupils much admired.

Examination Papers.—Here are two sets of questions asked Mr. Henry T. Finck's class in history of music at the National Conservatory of Music:

FEBRUARY 15, 1894.

Did music make any progress among the Romans? What was the origin of the expression *Cantus Firmus*? How do the three great periods of musical history differ from each other?

Troubadours and Minnesingers. What is a canon?

Who was Palestrina, and what did he do for church music? What are madrigals?

What is recitative and who wrote the first operas? Of what was the oratorio an outcome?

Luther and the German chorals. Compare Monteverde with Wagner.

Compare the mediæval orchestra with the modern.

Give a brief sketch of the history of the organ.

Händel and his works.

Bach's life and most important works.

MAY 17, 1894.

Give some facts about the violin.

Merits and faults of early Italian opera singers.

Gluck and his operatic principles.

The condition of opera in Germany before Weber.

Mozart and his works.

Weber's "Freischütz" and "Euryanthe."

Describe the origin and growth of the symphony.

Haydn and his works.

Beethoven and his three periods.

What is the difference between classical and romantic?

Schumann and his works.

Chopin and six peculiarities of his music.

Franz Liszt.

Schubert and his works.

Give a short sketch of Wagner's life.

A Surprise for Lachmund.—Mr. Carl V. Lachmund's pupils gave him a happy surprise at his third annual concert at Madison Hall. The gift, a large pedestal of imported green Italian marble, was presented in an appreciative speech by Rev. Joachim Elmendorf, who is one of the curators of Vassar College. The stage had been profusely decorated by the ladies, and the audience was large and fashionable, the boxes being occupied by Mayor and Mrs. Gilroy and family, Mrs. Leander Crall, Mr. and Mrs. H. C. F. Koch, Mr. and Mrs. Geo. MacAdams, Mr. and Mrs. Sutherland Taylor and others. Among the noteworthy numbers were Hauser's "Violin Caprice," by Miss Florence Austin, who won a double recall; Liszt's "Rigoletto Paraphrase," by Miss Helen Robinson, and the Mendelssohn concerto by the Misses Alice Lichtenstein and Glenna Baker.

Chicago Musical College.—Despite the business depression which has prevailed for a year past the attendance of pupils at the Chicago Musical College, of which Dr. F. Ziegfeld is president, has been as large as could be expected under a normal condition of affairs. To such an extent has the business of this institution grown and de-

veloped that the present accommodations are in a state of congestion from the large number of students who absorb every available space, and in consequence Dr. Ziegfeld has been considering the advisability of removing to some large building, which is to be devoted exclusively to the college. Several structures are under consideration, and we wouldn't be surprised at any moment to hear the announcement of a coming removal.

Philadelphia Pupils.—The pupils of the Misses Stan kowitch gave a very enjoyable musical at the New Century Drawing Rooms, Philadelphia, last Friday evening, assisted by Mr. H. Griffith, autoharpist, and William Bassett, violinist.

Music in Frederick.—The Philharmonic Orchestra, Frederick, Md., gave its fourth annual concert at the City Opera House on May 16, under direction of Mr. Bion Firestone, "a natural born musician of undoubted genius," as the paper of that city says. We want such men right here in New York, and would therefore be pleased to have an opportunity to hear Mr. Firestone conduct the "Fleurzauber" on Fire Island this summer. No doubt he conducts con fuoco and a baton.

A. L. Noble Dead.—Adelbert L. Noble, director of the Ann Arbor School of Music Building Association, died suddenly on May 19, after an illness of but a few hours' duration.

The Cheshire Concerts.—Mr. John Cheshire, assisted by some distinguished artists, gave his third concert of his series in Wissner Hall, Brooklyn, last Saturday night. Mr. Cheshire, as usual, displayed his great ability as a harpist, receiving little short of an ovation from his audience. Miss Zöe Cheshire, his talented daughter, was also well received, as well as Mrs. Cheshire, Dr. Carl Martin and Miss Marion Weed, the other artists who assisted him.

Albert Mildenberg's Concert.—Mr. Albert Mildenberg, a rising young pianist of Brooklyn, and a pupil of Rafael Joseffy, gave his annual concert in Brooklyn last Wednesday night. The affair was entirely a successful one. From the Brooklyn "Eagle" we quote the following appreciative notice:

A good concert was given last evening by Mr. Albert Mildenberg in Association Hall. All the music was of a high character and was excellently rendered. The hall was well filled and all present fully enjoyed the work of the artists who took part. The program opened with a quartet by the Beethoven String Quartet, which is composed of Gustav Damrether, first violin; Ernst Thiele, second violin; Otto K. Schill, viola, and Emil Schenck, cello. Miss Carolyn Cornwell sang a soprano solo that elicited much applause and was followed by Mr. Victor Mildenberg, who played several selections on the violin. Mr. Albert Mildenberg played three piano solos with fine effect. His work merits high praise and shows the results of careful training and intelligent application. He was generously applauded. "Und wiessst die Blumen," a baritone solo was sung by Mr. Francis Fischer Powers. Mr. Powers is always pleasing. He received several encores. The balance of the program comprised selections by the Beethoven string quartet, a soprano solo, "I Long For You," by Miss Carolyn Cornwell, piano solos by Mr. Mildenberg, violin solos by Mr. V. Mildenberg, and baritone solos by Mr. Powers.

Organist.—Wanted a position as organist and choir master in a Catholic church or cathedral by an English gentleman of several years' experience in Europe. Since 1887 has held a high position in this country. Will be able to resign present appointment in September. Address Organist, care of Prof. J. A. Mitchell, Mt. St. Mary's College, near Emmitsburg, Md.

A Young Pianiste.

BLANCHE LUEZ.—BLANCHE LUEZ, the little pianiste, pupil of Miss Wheelwright, has aroused great enthusiasm at many private entertainments during the past season.

Her extremely musical playing, characterized by marvellous beauty of tone and exquisite expression, always leaves her audience wonder struck at so thoroughly mature a performance from a child, and equally charmed by the astonishing ease and freedom of execution.

The perfection of technic and consequent tonal effects of this child's playing induced Vladimir de Pachmann, the eminent pianist, to study out and adopt her teacher's method; and his appreciation of it and its results is expressed in the following letter:

NEW YORK, February 6, 1894.
MY DEAR FRIEND MISS WHEELWRIGHT—I write to add my contribution of praise for your admirable work as a teacher of the piano. In my long experience I have met nothing so remarkable as your special system of wrist, arm and finger training, the results of which are lovely tone and astonishing velocity. Your method, too, is extraordinary for the rapidity with which you develop a truly artistic player.

Your charming pupil, Blanche, though so young, is already an artist; her volume of tone, the facility of her execution and her technique are phenomenal; her touch is exquisite and her legato perfect.

To me your counsels have been most helpful, my scales, arpeggios and octaves showing particularly the rare value of your system.

Respectfully your friend,

Vladimir de Pachmann.

Teachers of Music or Advanced Pupils.—Teachers of Music or Advanced Pupils who would like to combine a summer's recreation at a noted health resort with study under Mr. J. de Zielinski, one of the most noted artists and composers of the country, upon remarkably favorable terms, can receive valuable information by addressing

H. A. MOODY, M.D.,
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Lamperti Vocal School.

LENA DEVINE, a pupil of Francesco Lamperti, assisted by her pupils, gave a very enjoyable recital at her studio, 35 West Sixteenth street, on Friday evening last. There was a large attendance and the audience cordially received the singers. Miss Olive Barry, contralto, and Miss Lottie Denzi, violin, assisted in the following program:

"Oh, Lovely Night".....	Abt
"Ich Liebe Dich".....	Class.
"Love's Proving".....	Grieg
"Night Time".....	Lohr
Recit. e Cavatina, "Sonambula".....	Bellini
("Come per me Sereno.")	
Miss Blanche Duffield.	
"Call Me Back".....	Denza
Miss Olive Barry.	
"The Maids of Cadiz".....	Délibes
Violin solo, "Traumerei".....	Schumann
Miss Lottie Denzi.	
"Voice of the Woods" (Melody in F).....	Rubinstein
Miss Hattie Denzi.	
Waltz song, "Loin du Hal".....	Gillet
Miss Lena Devine.	
"Out on the Deep".....	Lohr
Mr. Edmund Steadman.	
"Estudiantina".....	Lacome
Misses Blanche Duffield, Jeanette Wood, May Farrelly, Annie Hanson, Alice Neander, Anna Cutting, Hattie Denzi, Lulu Knapp, Elsie de Silva, Marie Girard.	

Miss Devine in her own numbers ably demonstrated the value of the system, her voice—a soprano of very agreeable quality—is under excellent control, and she sings with musical expression and with much taste. Especially noticeable is her intonation. The pupils, considering the time they have studied, did remarkably well, and several give much promise, notably Miss Blanche Duffield, who has a future if she continues as she has begun. Miss Barry has a sympathetic voice and was well received, as was Miss Denzi. Miss Devine may be congratulated on the good work she has so far accomplished.

Musical Grass in India

THREE yet remain certain corners of the earth where natural wonders of the exceptional sort await the inspection of the more adventurous and curiously inclined. One of these as yet generally unexplored corners lies not far from the old temple caves at Bagh, in India. Here there is a lake in which is a small islet. Around the shores of the lake, and of the islet especially, is a dense growth of reed grass. The forest surrounding swarms both with the deadly serpent tribes and other dangerous beasts of prey peculiar to the jungle. The islet itself is but a tiny one, and when viewed at a distance is described as looking like a pyramidal basket of verdure, so overgrown is it with tall reeds.

The only inhabitants of this isolated spot are the ubiquitous monkeys, who rendezvous among a few mango trees that grow in the midst. This reed grass is 7 or 8 feet high, and plumed at the top, the color effect of which is of "a waving sea of black, yellow, blue, and especially of rose and green." But the wonder does not become apparent until the evening wind begins to blow. Then the gigantic reeds awake, and begin to toss uneasily, and suddenly, in the great silence of the forest around, there is somewhere let loose a whole river of musical sound, first like that of an orchestra "tuning up," and then a flood of harmony follows, and the whole island resounds as with the strains of hundreds of aeolian harps, says the Pittsburg "Dispatch."

It swells and deepens, filling the air with indescribable melody, now sad and solemn, as of some funeral march, now rising, thrilling upon the air like the song of the nightingale, to die away into silence with a long drawn sigh. Then again the sounds rise, clashing like hundreds of silver bells; then suddenly changing to the heart rending howl of a wolf deprived of her young. A gay tarantelle follows; then comes the articulate sound of the human voice to the vague majestic accords of a violoncello—and all this represented in every direction by hundreds of responsive echoes. Let the wind but rise, the sounds pour and roll in unrestrainable, overwhelming energy—comparable to nothing, but a storm in the open sea. You hear the wind tearing through the rigging, the swish and turmoil and thundering shock of the maddened waves. A lull and the scene is changed to the dim lit vault of cathedral, throbbing to the long drawn roll of organ notes, ending perhaps in the clangor of an alarm bell. And so it goes, until your ears ache, and your head reels under the strain.

On the opposite side of the lake you will see the fires of the superstitious natives, who congregate to bring offerings to the Indian god, Pan, and his hosts, who are held responsible for the sounds evoked. The cunning fakirs alone know better, but, because of certain benefits that accrue to themselves from these reverential offerings, do not care to enlighten these bronze faced devotees. The explanation is a very simple one. This reed grass is hollow; it shelters a species of tiny beetle, and these tiny insects obligingly

bore the holes in these innumerable pipes of the great god, Pan.

Then comes your fakir, and he with his knowledge of acoustics—for the superior class of Hindoo ascetics are deeply versed in natural laws—enlarges and shapes and finishes until each reed is a perfect lute, answering to a certain keynote in the musical scale. The wind is the musician, and blows the pipes thus prepared with results as described. Why the fakir should go to the trouble of attuning the reeds is probably due to the habitual fostering of native superstitions by the Brahmins in control.

Dora Valesca Becker.

THE picture in this issue of Miss Becker is one of the latest of this charming young artist whose successes this season have been most solid and satisfying. Miss Becker has carved for herself an individual name in contemporaneous musical life, and as a violinist she has through her native talent and exertions forged to the front.



Miss Becker has just completed an engagement with the Howe-Lavin Concert Company and is playing with that well-known organization in the following cities:

May 21.....	Montpelier, Vt.
" 22.....	St. Johnsbury, Vt.
" 24.....	Burlington, Vt.
" 25.....	Rutland, Vt.
" 28.....	Fitchburg, Mass.
" 29.....	Nashua, N. H.
" 30.....	Open.
" 31.....	Bennington, Vt.

June 26 and 27 Miss Becker will play in Buffalo the Raff violin concerto for the first time. She will have the assistance of a grand orchestra. She has recently changed her address, and is now at 1402 Lexington avenue.

New York M. T. A. News.

THE following musical attractions, among others, will be included in the Sixth Annual Meeting of the New York State Music Teachers' Association at Buffalo, June 26, 27, 28: The Buffalo Symphony Orchestra—forty-eight men—John Lund, conductor; The Buffalo Vocal Society—mixed voices—125 singers; The Buffalo Liedertafel—male voices—50 singers; Arthur Foote, of Boston, pianist; Walter Bradley Keeler, New York, pianist and lecturer (paper on Jankó keyboard illustrated); S. Monroe Fabian, Baltimore, pianist; John Bayer, New York, pianist; Rubin Goldmark, New York, pianist; Mrs. Carrie L. Ettenheimer, Rochester, pianist; Miss Isabelle M. Munn, Troy, pianist; J. Albert Jeffery, New York, pianist; Miss Annie Wilson, New York, soprano; Mrs. Clara Barnes-Holmes, Buffalo, contralto; Mr. and Mrs. Alex. S. Thompson, Utica, baritone and contralto; Miss Blanche Heimburgh, Albany, soprano; Miss Jennie Clerihew, Rochester, soprano; Mrs. L. M. Rice, Binghamton, contralto; Frederick Gillette, New York, baritone; John E. Gregory, New York, basso; Townsend H. Fellows, Albany, baritone; Mrs. Frances R. Rice, Rochester, flutist; Miss Dora V. Becker, New York, violinist; Hubert Arnold, New York, violinist; Robt. E. Foote, Troy, violinist; Mrs. Jessie Bernd, New York, accompanist; Dr. S. N. Penfield, New York, organist; R. Huntington Woodman, Brooklyn, organist; Gerrit-Smith, New York, organist; George A. Parker, Syracuse, organist; Miss Mary M. Howard, Buffalo, organist; the Buffalo String Quartet.

Papers on Piano Playing, The Bach Touch, Modern Organ Playing, Music Teaching in the Public Schools, &c.,

will be presented by W. B. Keeler, Miss Kate S. Chittenden, Gerrit-Smith, S. N. Penfield, R. H. Woodman, Charles F. Hager, John Tagg and others.

Arrangements for the presence and co-operation of other artists and educators are in progress and will be announced when completed.

The Autoharp Club Concert.

THE New York Autoharp Club dedicated its new rooms at 38 East Nineteenth street last Wednesday evening with a concert and a reception. The occasion served to introduce to a gathering of musical people the sympathetic musical instrument from which the club has taken its title. Mr. Rudolph Dolge is an ardent enthusiast of the autoharp, and after hearing a few of its possibilities exploited one comes to the conclusion that the instrument has a musical individuality all its own, and that both in solo and in accompaniment work it is bound to be an important factor in the family of plucked musical instruments.

The fact that you can play chords on it commends it to the lovers of agreeable harmonies. There is both sonority and power and a tone color which are extremely grateful. The sostenuto tone is excellent, and altogether there is much to admire in this extremely clever invention. Handled by a master, it would serve as a capital vehicle for music of a rhapsodic character. The cymbal used by the Hungarian gypsy is in its infancy when compared to the autoharp.

The concert, while being an entertaining affair, was not as satisfactory musically as it might have been, for the reason that those who participated in the autoharp performances had not developed sufficiently the possibilities of the new instrument. Mr. Aldis J. Gery played a Leybach nocturne with considerable taste, and some variations on "Annie Laurie." He has a good technic, although he was too nervous to do himself entire justice; but it is only a question of time and practice when he will become a brilliant player. Mr. Louis Melcher played the accompaniments to two Schumann songs, sung most musically by Miss Laura Steins, and with Mr. H. Hermanson, the violinist, gave a pretty duo.

The club, consisting of Mr. Ernest Bossert, Mr. H. Brachmann, Mr. Rudolf Dolge, Mr. Wm. Dolge, Mr. Chas. Gabler, Mr. Joseph Gasser, Mr. Aldis J. Gery, Mr. H. Hermanson, Mr. Louis Melcher, Mr. Emil Modick, Mr. Chas. D. Mueller and Mr. Max Wolf, played a march by Hermanson and a number by Haydn. There was also an autoharp quartet. Mr. Dederick gave the intermezzo from the "Cavalleria Rusticana" on a Wilcox and White "Symphony," and easily demonstrated the musical quality and value of the instrument for concert use.

Officers of the New York Autoharp Club are: Mr. Charles D. Mueller, president; Mr. Joseph Gasser, vice-president; Mr. Charles Gabler, secretary; Mr. Emil Modick, treasurer; Mr. H. Hermanson, conductor and business manager; Mr. Louis Melcher, assistant conductor.

The Powell String Quartet.—Maud Powell, the violin virtuosa, has organized a string quartet which will be known as the Powell String Quartet. The personnel of the club will be as follows: Maud Powell, first; Michael Banner, second; Johannes Miersch, viola, and Paul Miersch, cello. The quartet will give four concerts in Carnegie Hall next season, the dates of which will be announced; also concerts in Washington and Baltimore. Miss Powell promises us some novelties. It is an encouraging sign to see four such artists sinking their personalities in the performance of the master pieces of quartet literature. We wish the new club the best of luck.

An Optimist.—Wife—"I have made \$200 this afternoon."

Husband—"Phew!"

"You paid only \$300 for that old piano didn't you?"

"Yes."

"Well, I have sold it for \$500."

"My! my! What are you going to do with the money?"

"There isn't any money."

"Eh?"

"I sold it to a dealer. He gives me a new piano for \$1,000, and allows me \$500 for the old one. If you'd stay at home, and let me go to your office and attend to your business, you'd soon be rich. Just think! Two hundred dollars a day is seventy-three thousand a year."—New York Weekly.

Virgil Summer School.—For the benefit of teachers and others who desire to perfect their technical skill, the Virgil Piano School will conduct a special five weeks' term, beginning Wednesday, July 25. This offers an excellent opportunity to those whose professional duties will not permit attendance at the regular sessions of the school to acquire familiarity with the method of using the Virgil practice clavier. Mrs. A. K. Virgil is the principal of the school, and she will be assisted by an efficient staff of teachers trained in this method. The course will include private lessons in piano technic and a lecture course on the theory of piano playing and teaching. Those desiring to secure board while attending the course can apply to the school, 26 West Fifteenth street, before July 1.



Posen.—The Hennig Gesangverein celebrated the twenty-fifth year of its existence. It contains a mixed chorus of 200 voices, and is considered one of the best in the empire.

Weimar.—The first concert during the meeting of the Tonkünstler Verein will take place May 31, on which occasion Humperdinck's fairy opera "Hänsel und Gretel" will receive a hearing. On June 1 will be given Richard Strauss' "Guntram." Prill's quartet from Leipzig will be heard June 2. For June 3 the following program is announced: Weimar's "Volkslied," by Liszt; violin concerto by Perger; "Der Sängers Fluch" by Bülow, concerto by Stavenhagen, symphony "Titan" by Mahler, vocal pieces and Wagner's "Kaisermarsch." On June 4 the Hahn Quartet will appear, and on the last day, June 5, Liszt's "Christus" will be produced in the Stadtkirche. As an after celebration the Court Theatre will produce Verdi's "Falstaff."

Vienna.—Antonie Schlaeger, the well-known prima donna, has decided to leave the Court Theatre and to accept an engagement in the United States for next winter.

Stuttgart.—Preparations for the Music Festival, which will take place June 2, 3 and 4, are nearly completed. There will be a chorus of 600 and an orchestra of 150. On the first day Rubinstein's "Christus" will receive its first representation under the conductorship of the composer.

Karlsruhe.—I. Massenet's sacred drama, "Maria Magdalena," for chorus, soli and orchestra, has found here a first production in German and met with success.

Fiume.—The members of the opera make it quite lively for Fiume. Manager Todeschi and the tenor Ferrari waylaid lately the tenor Prevost and administered to him a good thrashing.—The baritone Pivazzoni has been arrested for perjury.

Emil Sauer.—This well-known pianist has returned to Dresden after an extended tour through the Orient.

Frithjof's Return.—Domkapellmeister Ed. Stehle, of St. Galle, has composed a work for chorus, "Frithjof's Return." It is a continuation of Bruch's "Frithjof" and the Oratorio Society of Hanau produced it lately with great effect.

Mrs. Vanderveer Green.—Mrs. Vanderveer Green, of this city, and who in 1890-92 had a remarkably successful career in Australia, has just completed a year and a half course of study under Mrs. Marchesi in Paris, where she has made among several successful appearances one at the Paris Conservatoire and latterly her final appearance at Mrs. Marchesi's annual Audition d' Élèves. Messrs. Massenet and Mangin (the chief conductor of the Grand Opéra), who were present, personally complimented her upon her performance, and the Paris newspaper press speaks enthusiastically of her future.

"La Liberté" made special mention of "the magnificent contralto who gave a marvelous rendering of the aria from 'Samson and Delilah' and 'L'Esclave de Lalo';" and "Le Gaulois" said: "Her splendid voice and perfect style will produce a sensation."

Mrs. Vanderveer Green, who is now in London, will return to America in the early fall, and will be heard in New York next season. Added to her artistic ability she is said to possess remarkable beauty.

Strauss' Anniversary.—Johann Strauss will celebrate his fiftieth year of activity as a leader on October 15 at Vienna. Preparations are going on to make this a memorable event.

Paris.—Director Winogradsky followed Mottl, Levy and Grieg, leading the Concert d'Harcourt on May 2. He is the founder of the Symphony concerts at Kiev, and the program on this occasion was entirely Russian. While his predecessors, the two Germans and the Norwegian, had crowded houses, there were only few present to hear Russian music.

Palestrina's Tercentenary.—Palestrina's tercentenary of his death will be celebrated in Italy. Many cities are making suitable preparations; at Milan one concert has already taken place, and in Parma five are being arranged, with programs of the old composer's works.

Russian Folk Songs.—The Russian Geographical Society has for years labored to preserve the old folk songs, and has now sent an expedition into the Govern-

ments of Wjatka, Wologda and Kostrowa. The result proved that the younger generations are abandoning the old songs for the more recent ones that are sung in factories or the barracks.

What, Another?—Mascagni is at work on a lyric drama, "Seratina d'Albania," and on an opera in Venetian dialect, the libretto by Iteccetti.

Died.—Giuseppe Lamperti, seventy-five years of age, at Turin. He was a composer of masses, operas, cantatas, &c.

Pietro Abbà-Cornaglia, a distinguished composer, though but forty-two years of age, died May 2 at Alessandria.

London Cable News.—On Monday week Marie Geselschap, the pianist, of Boston, Mass., played at the soirée given by the Netherlands Minister, Baron Von Kernebeck. United States Ambassador Bayard was among those present.

An American mystical musician named Shepard made his débüt last week at the house of Lady Milford. He is astonishing society drawing rooms by his wonderful extemporizing.

At Daly's Theatre, Mrs. Eleonora Duse continues to meet with much success.

After several years of absence, Edward Hagerup Grieg conducted some of his own works at the Philharmonic concert on Thursday last, and was warmly received by a host of admirers.

Latest London Lunacy.—London, May 19, 1894.—There is apparently no fad that the human mind in its most maudlin state can originate that is not taken seriously by a sufficiently large number of Londoners to make its originator a sort of sixpenny hero or heroine for a time.

Now a lot of creatures have flock together in England and have originated a sect called "The Divine Motherhood of Music," which is confined to ladies. Miss Ellis S. Atkins is the inventor of this tonic sol-fa Christianity. It sounds like a name invented for fun—the title of the headquarters of the "Motherhood of Music" outfit—but it isn't. Where do you think they hold their meetings? At the Ladies' Own Tea Association, No. 90 New Bond street. Isn't that appropriate?

I am not very good at conundrums, so that I will not try to tell you what this "Motherhood of Music" cult means, but will quote from its secret circular.

"The subject is taken from a book called 'The Key of David,' revealing the motherhood of God.

"The scale Key of David is the scale of A minor—

"A, B, C, D, E, F, G.

"With the seven notes of the scale of A minor are combined the seven colors and their meanings, the seven days in Genesi, i., the messages in Revelation, the seven ledges of Dante's "Mountain of Purification," and many others, all harmonizing into one scale. The words of the Bible have a spiritual, a symbolical and a literal meaning.

"The cause of the evil of the world is the misunderstanding of the second of those three meanings. This unified harmony of many scales in one reveals the true meaning of symbolism. The signs of the present time are also noted as in full concord with what this unified harmony shows."

It takes six lectures to explain what all this signifies. People are flocking to the lectures from all directions. Thousands of others would attend and enrol, but their keepers won't let them.

Perhaps the titles of the lectures will better enlighten the reader upon their scope:

First lecture—The period of the world's history covered during the sounding of note A.—Gen. i.

Second lecture—The period covered during the sounding of the note B.—Gen. ii., iii., and iv.

Third lecture, note C.—Gen. v., to 1926 B. C.

Fourth lecture, note D.—From 1926 B. C. to 666 B. C.

Fifth lecture, note E.—From 666 B. C. to 1896 A. D.

Sixth lecture, notes F and G.—The Millennium and last Sabbath.

When anything new like this arises Londoners say: "Well, there's something in it." That attitude of mind is supposed to be liberal. It is responsible for half the fads of the "Motherhood of Music" order.—"Herald."

Gabriella in London.—"Gabriella," by C. A. Byrne and Emilio Pizzi, will be performed in Albert Hall, London, next Friday evening. Patti and other artists will participate. The composer will conduct.

Sybil Will Not Wed.—Paris, May 25.—A genuine sensation was caused in Paris to-day, and especially in the American colony, by the announcement in "Le Journal" that Miss Sybil Sanderson, the beautiful Californian prima donna, was to marry a member of the Vanderbilt family.

The sensation was short-lived, however, for the story is not true.

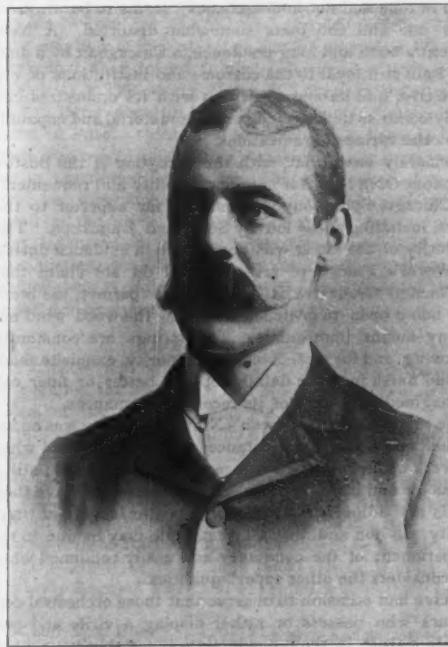
Miss Sybil Sanderson herself said this evening that the statement in "Le Journal" was utterly unfounded.

"I have never known anybody named Vanderbilt," she said, "and am not betrothed to anyone."

Then the fair American added, merrily: "You may say I am wedded to my art, and hope to remain so."—"Recorder."

Edward G. Marquard.

THE subject of this sketch is proud of the fact that his entire musical education has been obtained in the United States. Mr. Marquard has sung professionally for two years, and his church choir record is quite long, for he began to sing as a boy soprano. As a baritone he has sung at St. Ignatius' Church, New York; the Church of the Redeemer, Brooklyn; St. Paul's Cathedral, Syracuse, and has recently accepted the position of preacher at the First Presbyterian Church, of Jersey City, where the organist is Dr. S. Austen Pearce. For this last place Mr. Marquard was chosen from a large number of candidates. As a concert singer he was the baritone of the famous Temple Quartet, of Boston, during the season of 1892-3, and has filled a large number of individual engagements throughout New York State and elsewhere. He has also had considerable experience in singing in operas, both grand and comic. His voice is a baritone pure and simple, ranging from low G to high G. It is powerful, well poised and thoroughly under control, with a mellow, sympathetic quality. Mr. Marquard has a very large répertoire of con-



cert selections, to which he is steadily adding. Nor has he limited his musical studies to the voice alone, being a fine accompanist and a quick reader.

For engaging Mr. Marquard's services, application should be made to Addison F. Andrews, musical manager, 18 East Twenty-second street, New York.

It Sounds Fishy.—London, May 25, 1894.—Miss Loie Fuller made a complete hit last night in her triple bill at the Trafalgar, Strand and Terry's Theatres. She danced eight dances and they were enthusiastically received.

A funny incident happened at the Strand Theatre. Miss Fuller at the rehearsals found the orchestra especially stupid, and asked them to give an extra rehearsal at 6 p. m. To this they replied that they all lived at St. John's Wood, and had to go there to dinner. They could not report at the theatre at any such hour as 6 o'clock.

Thereupon Miss Fuller invited them to dine in town at her expense and they accepted, and after the meal all hands reported at the theatre. The orchestra were more stupid after dinner than they were before and the dancer told them she thought them rather silly.

When the rehearsal was over the musicians adjourned to a public house, and over their drinks resolved that Miss Fuller had not treated them with sufficient consideration. They therefore decided in their maudlin wrath to get even with her. When she appeared on the stage they tried to injure the effect of her dances by taking the shades off their lamps and letting the light on the stage when it wasn't wanted and by losing their music and playing carelessly. The audience appreciated the idiocy of the musicians, hissed them and cheered Miss Fuller.

The point of the joke, however, was at the close of the performance, when the manager discharged the whole band, with the exception of the leader, who had not been a party to the conspiracy. Thus the musicians got a free dinner and vented a little spite, but lost their jobs.—"Herald."

Antwerp.—The musical festival given by the Symphony Society, Emil Giani, conductor, had great success. Among other works the most notable ones produced were: second act of Gluck's "Orpheus," with chorus; Bruch's Scotch Fantasie, the scene of "Siegfried" with the "Rhine-daughters" from "Götterdämmerung," Wagner, and overture to "Tannhäuser."

Fair Play to Thomas.

CHICAGO, III., May 26, 1894.

Editors of *The Musical Courier*:

I HAVE been a subscriber and careful reader of *THE MUSICAL COURIER* a number of years, and enjoyed and very often had occasion to admire the various editorials, criticisms, &c., contained therein, but one contained in your issue of May 16 entitled "Theo. Thomas and the Symphony Orchestra in Chicago," is so at variance with the almost unanimous opinion of professional musicians, amateurs and the public in general, including myself, that I cannot resist taking exceptions to some of the main points in your editorial; as you so generously concede the peerless mastery of Theodore Thomas as an orchestral conductor, comments upon this point will be superfluous.

Being an enthusiastic lover of orchestral music, and the fact that for the last twenty-five years I have had the opportunity and kept in touch with the most important orchestral performances in New York and Chicago, I think I am entitled to some judgment in such matters. Your impression that the Thomas Orchestra is "crude, coarse and rough in tone and not homogeneous" seems to be an erroneous one and the facts somewhat distorted. A New Yorker by birth and long residence, a Chicagoan by adoption, I am still loyal to the customs and institutions of my native city, and having grown up with its orchestras can rightly claim some knowledge of the material and capabilities of the various organizations.

I sincerely assert that, with the exception of the Boston Symphony Orchestra, for sonority, nobility and refinement, the Chicago Symphony Orchestra is far superior to the others, including those led by Seidl and Damrosch. The inferiority of the latter was very much in evidence during the World's Fair here last year. I do not claim that the Chicago Orchestra is by any means perfect, the brass choir being open to criticism and also the wood wind not by any means immaculate. The strings are constantly improving, and for perfect balance, sonority, exquisite shading and finish in every detail, nothing better or finer can be imagined than some of its recent performances.

The rendition of Beethoven's Ninth symphony was an exception, and some other instances can be mentioned when the work of the orchestra was ragged and spiritless; still a conductor and his musicians are but human and have their moods and idiosyncrasies. There is also lacking at times virility, passion and fire, but that fault may be due to the temperament of the conductor and easily condoned when one considers the other superb qualities.

I have had occasion to observe that those orchestral conductors who possess or rather display a virile and passionate nature in their conducting, invariably have a tendency to exaggerated and distorted interpretations to a certain degree. This was particularly the fault of Nikisch and the elder Damrosch. It is far better for an orchestral leader not to possess a temperament that will endanger accepted normal conceptions and interpretations of the great works, and keep on the safe side like Theo. Thomas.

In conclusion I beg to state that my views are perfectly impartial, having no personal interest whatever in any of the orchestral leaders or their orchestras, and I am, as stated previously, merely an enthusiastic lover of orchestral music, who likes facts presented fairly and squarely.

Yours truly,
MARTIN FRANK,
99 Haslin street.

Mr. Edward H. Colell.

THE subject of this sketch—Mr. Edward H. Colell—is one of the best known men in New York and Brooklyn among musicians and artists. His untiring attention to the interests of artists at a host of concerts, which he has managed during many years of his busy life, has endeared him to the whole artistic profession. It is safe to say there is no man who is known to more musicians in New York. And his acquaintances all speak of him in the highest terms, a sure test of a man's popularity.

Mr. Colell was born in Brooklyn on May 31, 1855, and consequently is in the years of his greatest usefulness. In 1874 Mr. Herman Colell sent him abroad to complete his studies at the Commercial High School in Stuttgart, Germany. He spent his leisure hours at the Conservatory studying the piano as well as the theory of music. After two years' work Mr. Colell returned to America and became connected with the Chatham National Bank in New York. Here his rise was rapid, as he showed an aptitude for business.

But Mr. Colell's mind was bent on a career in the warehouses of a piano house, and in 1879 he became connected with the New York house of Chickering & Sons, remaining there until 1883, during which year he accepted a position with Mr. Otto Wissner, the Brooklyn piano man, who is so rapidly developing into a piano manufacturer of the highest grade of pianos.

While at Chickering Hall Mr. Colell made the wide circle of friends he now enjoys among artists. He was in charge of the concerts given in Chickering Hall and during his incumbency of office as manager of that famous old hall he

managed the concerts of some of the famous artists from home as well as abroad.

During the time he has been with Mr. Otto Wissner his popularity has enabled him to help Mr. Wissner make his warerooms the musical centre of Brooklyn, which it is fast becoming. Wissner Hall, under Mr. Colell's management, has been used by such artists this season as the following:

Mr. Chester H. Beebe, Mr. Carl Bruchhausen, Miss Jennie Budell, Mr. and Mrs. John Cheshire, Prof. H. B. Danforth, Mr. Carl E. Duff, Miss Currie Duke, Mr. Carl Fique, Adolph Glose, Mrs. Van den Hende, Mr. Victor Herbert, Mr. Hans Jung, Mrs. Julie Rive-King, Mr. Bruno Oscar Klein, Miss Kathryn Krymer, Mr. John M. Loretz, Mrs. Mattie Lowe-Dorlon, Mr. Charles H. Marcy, Mr. Arturo Marescalchi, Mr. Paul Miersch, Mr. Johannes Miersch, Miss Emilia de Navarra, Miss Katie Noack, Mr. Harry Pepper, Mrs. Alfred Petersen, Mr. Walter Petzel, Mr. William Richardson, Mr. Wm. H. Rieger, Mr. Gustav Saenger, Mr. Pedro de Salazar, Mr. Henry Schroeder, Mr. Anton Sbrigadello, Mr. Harry Rowe Shelley, Miss Emma R. Steiner, Mrs. Marie A. Summers, Mr. Robert Thallon.

During the early part of the season Anton Seidl christened the Wissner piano at the Brooklyn Academy of Music, playing accompaniments for Materna and Fischer. Such is the present life to date of Mr. Colell. And the



future? Well a man as full of ambition, aptitude for business and developed application as Mr. Colell will do a great deal more.

Among the inner circle of musicians he is already known as "Tretbar, of Brooklyn."

Foreign Items.

Dresden.—A nearly forgotten oratorio by G. F. Händel (composed 1749) was given by the Rob. Schumann Singacademy under conductor Baumfelder.

Florence.—The first representation here of Berlioz' "Damnation of Faust" scored great success. Several parts had to be repeated, and Director Mugnone received an ovation.

The Princess and Paderewski.—The Princess of Wales has purchased a copy of the medallion of Paderewski which is exhibited at the Royal Academy. The medallion was executed by Miss A. M. Chappin from sittings which the pianist gave her during his visit in London last autumn.

Sivori.—The heirs of the celebrated violinist Camillo Sivori have given the city of Pisa his violin, a present from Paganini, on which he played ever since he was a boy. The violin will be placed in the city museum alongside of that formerly owned by Paganini himself.

Angelo Neumann.—After a severe sickness of ten months, Dr. Angelo Neumann has returned to the stage of his theatre at Prague. All the artists were there to welcome him. He was received with a tusch, chorals and cordial greetings. Two handsome addresses were presented to him.

Bulow and Tausig.—The new German review "Freie Bühne" prints several interesting letters of Hans von Bülow to Richard Pohl, with allusions to Liszt, Wagner, Tausig, Klindworth, Princess Wittgenstein, Countess D'Agoult and others. In one letter, dated July 24, 1858, he writes concerning the pianist Tausig:

"He has won Wagner's favor in a high degree, partly by his great talent (he has, for instance, made an admirable arrangement of 'Young Siegfried' so far as completed), partly by his really remarkable intelligence—to my surprise he has assimilated Schopenhauer pretty thoroughly—and finally by his humor. All this, however, does not exclude interruptions of this pleasant state of affairs in the form of sulking on the part of Tausig and severe censure on Wagner's part."—*"Evening Post."*

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NEW YORK . . .



BOSTON, Mass., May 27, 1894.

THERE is a fearful joy in ordering second-hand books from a foreign catalogue, especially when you do not know the contents of the books. There is the risk of being too late in your offer. There is the wild hope of achieving a bargain that will make your acquaintances among bookworms green with envy. If you are too late, you console yourself by the thought that you are just so much money in pocket. If the books arrive in fair condition, there is the pleasure of trying to turn every goose into a swan. And even the keenest disappointment may afterward be a passing cloud, and the glory of the purchase will shine forth in splendor—splendor, by the way, is more brilliant, more splendid when it is spelled with a *u*, just as color is without color if the *u* is dropped; but we are all in the hands of the composers and proofreaders. The ingenious Dr. Ash, in his once celebrated dictionary, defines a composer as "He that arranges the types in a printing office;" but "disarranges" is the proper verb.

The other day I received in a bundle of books two volumes pertaining to music that are worthy of consideration. I was at first sorely disappointed in the first, "A Description of the Grand Musical Festival Held in the City of York, 1823." I started at the preface: "The power of music over the human mind has at all times been felt, and the science of harmony has formed a part of the study of civilized man in every nation, from the remotest antiquity." I skipped a page and then struck this sentence:

"Music extends its lovely influence through every part of creation, and adds to the enjoyments of every condition of man." And then I dropped the book.

But later I picked it up and found much food for reflection. September 24, 1823, "The Messiah" was given at York, and some points about the performance are of genuine interest to-day, when it is the fashion to talk learnedly about Händelian traditions and the old English customs. On this occasion the orchestra was made up as follows: 67 violins, 20 violas, 20 cellos, 16 double basses, 3 serpents, 6 flutes, 8 oboes, 6 clarinets, 8 horns, 8 bassoons, 6 trumpets, 9 trombones, 2 bass horns and 2 "double drums." There were two "leaders of the chorus," a semi-chorus of thirty voices and a grand chorus of 240.

Angelica Catalani sang "Comfort Ye" and "Every Valley." She also sang "I know that my Redeemer liveth," and the compiler of the pamphlet, the editor of the York "Courant," spoke as follows concerning her "cadence": "Her cadence, too, was very fine and seemed more adapted to close the sacred song than those labored and lengthened ones, which sacrifice so much correct taste for the sake of brilliant display." This introduction of a cadenza, then, was no sudden freak of a petted soprano rejoicing in her bravura.

Now we are told by another that it was Catalani's custom—no doubt approved of in her time—to introduce a cadenza in "Every Valley." Let us call as a witness Heinrich Dorn. In his "Streifzüge im Gebiete der Tonkunst," page 11, Berlin, 1879, we find the following sentence:

"And I should like to know the singer of to-day who could introduce as suitable a bravura cadenza in the close of the first aria in 'The Messiah' (E major) as the one I heard sung by Catalani in 1827." Nor does Dorn express here any surprise at her "irreverence."

"Behold a Virgin" and "O Thou that tellest" were sung by a Mr. Buggine, and the air was "exquisitely sweet and expressive." Mr. Knyvett sang "He was despised."

But to return to Catalani for a moment. Cox in his "Musical Recollections" says that while her imperfect pronunciation of English words told very much to her disadvantage, yet into such songs of Händel as "I know that my Redeemer Liveth" she threw an amount of adoration by her utterance which concealed every defect in this particular. Not a word about her "shocking want of taste in introducing a cadenza."

From this same account of the York Festival we learn on another page that Catalani's "thrilling cadence delighted and astonished the assembly," and the air was Händel's "Holy, Holy." We learn on page 11 that her "cadence was happily adapted to the earnestness of pious ejaculation," and the air was Händel's "Angels ever bright and fair." Miss Stephens "was very pleasing in the air

'In sweetest harmony' (Saul); in this song there was much good taste and some fine cadences."

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Now I am aware that to the reader of musical history there is little in the above paragraphs to excite surprise. Cadenzas were fashionable in Händel's time, and his songs were embellished by singers. When Rubinelli, the contralto, made his first appearance in England he was censured for changing thus Händelian airs. "On his second appearance he determined to sing without introducing a single ornament not written, and so fickle was the taste of the time, that when he sang 'Return, O God of Hosts,' in Westminster Abbey, his hearers thought the song and his style of singing alike insipid." This story may or may not be true. Mount Edgcumbe tells us that Rubinelli had little agility.

But we hear much talk to-day about following the Händelian traditions, and there would be a bitter outcry against the singer who should introduce a cadenza in "I know that my Redeemer liveth," and thus blaspheme. This reverence paid for necessary mongrel tradition is merely one of the amusing features of the Händel fetish worship. These worshippers forget that Händel was first of all an opera manager and opera composer. When he wrote oratorio airs he wrote them in the operatic style of his time.

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You will often find in these second-hand catalogues this bookseller's notice: "Contains valuable MS. notes by a contemporary hand." Be not deceived. I have a copy of Horne Tooke's "Diversions of Purley" with marginal notes of possible wit and wisdom, but unfortunately they are written in a species of shorthand or some family cipher. You cannot always rely on the announcement.

But the unknown owner of this "Description of the Yorkshire Musical Festival" was moved twice to free his mind in the margin, and he was evidently at the festival. His idol was Catherine Stephens, who married the octogenarian Earl of Essex and lived to be nearly ninety. Miss Stephens sang "Pious Orgies;" against the number in the program is written in pencil, "Very good." On another page is written, "Miss Stephens sang 'Auld Robin Gray'—best sung of all the concerts."

Cramer the violinist, Dragonetti the double-bass player, Puzzi the horn player and Harper the trumpeter escaped without marginal comment. The famous Lindleys, father and son, were there, and the son "fell into fits, of an alarming nature, which continued for three hours;" but the marginal annotator kept silence in the matter.

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During this festival there were balls. Let me quote a sentence that reads singularly to-day: "And when it is known that Collinet's charming Flageolet was supported by a carefully selected band of nearly 30 musicians of the first eminence, our readers must feel convinced that the music must have been most excellent."

So the flageolet was then of some importance. I have not heard the instrument for some time, and I prefer the little, delicate, exquisite French bean of the same name. And yet the word "flageolet" in this sense is all wrong; it should be "faseolet" from the old French "faséol," derived from the Latin "faceolus."

Perhaps "flageolet" is used as "musicien" for "haricot." And you remember that noble line of Pirouette in his "Livre des convalescents":

Le haricot est le piano du pauvre.

Then you will find in "Le Parnasse des Muses" a most extraordinary use of the word flageolet, which I cannot here explain.

But the word has enriched French slang. Legs that titillate when alcohol fires the brain are "jambes qui flageolent," and any weak legs, either by nature or emotion, are flageolets. "Se flageoler de quelqu'un" is to mock. To do a thing awkwardly is as an ass playing the flageolet. A "flageoleur" is a liar, or, again, a vicious man. And so "flageoleur" is synonymous with "tromper."

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I wish there were a good life of Händel. Lives there are in plenty, but each one is disappointing. Chrysander's is heavy, tedious and unfinished. Still much can be forgiven the man that had the nerve to quote the strong lines from "Faustina, or the Roman Songstress." Mr. Rockstro is too fond of squirming injections of Mendelssohniana into his text and telling tales of life in Leipzig, and somehow or other, perhaps unjustly, I am always inclined to question his statements.

Ernest David's is perhaps the most practical. Still I have a weakness for Schoelcher's, with all its faults, and it is certainly an amusing book. My copy bears on a fly leaf the inscription "Churchill Babington from M. V. Schoelcher." This Churchill Babington must have been the Rev. C. Babington mentioned in Schoelcher's preface, Fellow of

St. John's College, Cambridge, "whose classical attainments have gained for him an European education."

Now somebody, undoubtedly the Rev. C. Babington, has freed his mind delightfully in the margin of this book concerning Schoelcher's opinions, and also concerning Händel, of whom he by no means stood in superstitious awe. On a loose piece of paper is, in the same handwriting, "A list of Händel's overtures (eighteen) that have minnets." But the marginal notes deserve more than passing notice and they must wait a week.

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Francis Wilson and his company closed last night a most satisfactory two-week engagement at the Tremont. The operetta was "Erminie," gorgeously put on the stage. The performance went with snap, and there was loud and continuous laughter whenever Mr. Wilson was in sight. From the vocal standpoint the performance was mediocre. Miss Fabris, as "Erminie," was pleasing to the eye, but her voice seemed tired. I hear she has not been in good physical condition lately. Miss Lulu Glaser, as "Javotte," took the audience into her confidence, and her vivacity and prettiness pleased mightily. The orchestra, led by Mr. de Novellis, was excellent.

If Mr. Wilson has devoted admirers who snicker at the mere mention of his name, so has he detractors who say calmly that they do not think he is funny. To me he is funnier as "The Merry Monarch" than as "Cadeaux," yet the latter does he turn into a lovable character, the victim of Fate, a thief when he should have been a rabbit. There was one blemish in his performance: the exaggeration in the dinner at the inn, where he coughed up his food; yet why should one be fastidious when the crowd roared at the sight. Clowning is still a delight to the many. Any violent deglutiition excites uncontrolled merriment, just as does a heavy fall on the stage, or the old and familiar jest of kicking a man when he is stooping or unprepared in any posture.

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"Patience" will be given at the Tremont Theatre Monday evening, the 28th. Mr. and Mrs. John Mason are the leaders of the company, and Mr. Geo. Wilson will play "Bunthorne," a part played by him, I believe, at the first performance of "Patience" in Boston at the Museum in the fall of 1881. Joe Haworth was then the "Grosvenor" and Sadie Martinot, Miriam O'Leary, Mrs. Anna Granger Dow and Harry Pepper were in that first cast.

Monday night Marion Manola-Mason will be "Patience," Kate Davis will be the "Lady Jane," Hilda Hollins will be "Lady Angela" and Trixi Fraganza will be the "Lady Sophia."

Mr. and Mrs. Durward Lely will give a Scottish musical entertainment at People's Church Building the 29th.

"Davy Jones," a new comic opera by Fred Miller, will be produced for the first time on any stage at the Boston Museum July 2.

PHILIP HALE.

Musical Items.

Reinhold S. Herman.—Mr. Reinhold S. Herman, at one time director of the New York Liederkrantz, now a resident of Germany, is in the city, the guest of R. C. Kammerer, of Geo. Steck & Co. Mr. Herman soon returns to Germany to be present at the first productions of two of his operas, "Lancelot" and "Vineta."

Mrs. Richard Arnold Plays.—Mrs. Richard Arnold the wife of Mr. Richard Arnold, the violinist, who has been at Cannes, France, was invited to play the piano every evening during her visit by King Oscar of Sweden, who was staying at the same hotel.

Max Treumann.—Max Treumann made a great success at a concert in New Haven Friday night. The New Haven "Morning News" writes on this occasion about this sterling artist as follows:

Max Treumann is gifted with a deep, resonant, baritone voice of remarkable register, full of warmth, color and dramatic intensity. Mr. Treumann sang the fascinating "Toreador" song from "Carmen," and later "Valentine's" song, from "Faust." Of a poetic and artistic nature, Mr. Treumann is a delightful exponent of Bizet and Gounod and he held his audience spellbound, his full, rich, sonorous tones were exquisite, and he received vociferous applause at the end of each number.

Mr. Treumann played the accompaniments for two of his pupils, who also participated. The one is Miss Fellowes, who made her New York début last month at Carnegie Hall, and a critic says about her:

Miss Fellowes possesses a voice of superior natural beauty, rich and pure, with expressive shadings. She is a coloraturist in the strictest sense and her liquid tones and florid execution call for warm words. In her first selection, the difficult aria from Gounod's "Queen of Sheba," she showed to advantage a perfect command over her voice in the roulades, reaching the highest notes with an ease and purity that show great future promise. In her second selection, full of trills and difficult passages, she was equally pleasing and generously responded to the encore demanded.

The singing of Herbert Witherspoon was a genuine surprise, and his rendition of Donizetti's "Le Régnade" was excellent. His voice is rich and of good quality, while all of his tones are of equal coloring; in fact he possesses a fine dramatic organ, which he uses to excellent advantage. Later in a "Norwegian Song" Mr. Witherspoon demonstrated that he was at his element in the realm of song. His earnestness, full voice, artistic instincts and intelligence mark him as a promising artist.



LEIPZIG, May 10, 1894.

VERDI'S "Falstaff" at the first production here scored an almost unprecedented success. After the first scene and throughout until the close there seemed to prevail an accordant opinion as to its merits. The longevity of the opera is assured by its reception, which excludes all doubts as to its possessing the requisite elements of popularity.

Most naturally, Verdi's comic opera in Germany will have to submit to a comparison with that by Nicolai upon the same subject. To compare the music of the two is like comparing "Fidelio" and "Walküre," they are so different. Both are master creations, but with the relation in texts all similarity ceases.

Boito's libretto to "Falstaff" is very superior to that of "Merry Wives of Windsor." When Shakespeare's plays are bereft of the wonderful language, the consecutive philosophy, satire, wit and pathos dwindle to a mere shadow; and when the inimitable construction is tampered with there remains little that would be particularly desirable for opera texts, except his quick succession of action and clever interweaving of events.

By an excellent appreciation of these strong features—particularly strong for comic opera—Boito shows his mastership. His text is decidedly more in conformance with Shakespearian characteristics than that of "Merry Wives." This opera really has the semblance of a Shakespearian play set to music and is not distorted into a burlesque, as are most opera texts that are arranged from his works.

Boito is an excellent epitomist, and at the close of the first act one can scarcely realize that events which are usually drawn out for two hours or more of operatic action have occupied less than one hour. But even Boito could not make much of the last act, and the effect, musical and dramatic, of this will suffer by comparison with the closing act of Nicolai's opera.

Nicolai saves at least part of the act by his beautiful intermezzo as the moon rises.

Verdi as a musical humorist is simply delightful. With the strong hand of experience he makes every idea so pell-mell that there is no mistaking his intentions.

Freshness of youth, combined with virility, are the principal characteristics from beginning to end. It is probably true, however, that one will vainly go to repeated performances hoping to discover delicacies that require a cultivation of taste for appreciation. The music is of the accommodating kind that needs not the thawing out of an intimate acquaintanceship to be made companionable. Yet the feeling of comfortable enjoyment, and the desire at parting to meet again often augurs well for lasting friendly relations.

By his treatment of the orchestra Verdi gives evidence that the old blood still courses in his veins. The inclinations of former days still exist, but are guided and curbed by knowledge, experience and unusual intelligence. His orchestra is now a very decisive factor, not only a frame for, but the coloring of his picture. Yet its relation to that picture is confined to elaborating and finishing the original sketch. At the same time it is evident that he does not make his orchestra even more self-asserting only as a matter of judgment; for in every measure the orchestration gives evidence of knowledge and skill. The combinations especially are excellent and might be studied to good advantage by many contemporaneous followers of the modern school.

Much surprise has been expressed that Verdi should have assigned the part of "Falstaff" to a baritone. But therein he again showed his excellent judgment and experience. "Falstaff" has so much to sing, and particularly such varied emotions to express in rapid succession, that the more sombre and inadequate tone coloring of a basso would have been quite inappropriate.

The part of "Ford" is vocally magnificent and in the tavern scene he has an opportunity for displaying virtuosity in singing such as is seldom offered in modern compositions. But who in the present day can write for the voice as can Verdi?

It is very curious, however, that Verdi should have given all the feminine characters subordinate roles—even "Mrs. Ford." Assuming that the librettist carried out his intentions in this respect, can it be that right here in Verdi's stronghold he realized that there would be a conflict in the radical departure from his former channels? As it is, not one song of consequence is written. The nearest ap-

proach is that by "Anne" in the Elfin scene of the last act. But then, as compensation, there are many delightful ensemble numbers for the feminine solo voices, and these are by far more consistent than long solo numbers would have been. If Verdi sacrificed effect for realism (though of course realism is the greatest effect) he cannot be too highly commended. The idea of garrulous conversation is carried out very consistently throughout.

The performance was excellent. Mr. Schelpner's "Falstaff" is one of the best, if not the best, roles he has essayed. Vocally it is excellently suited to him, and he seems to have taken unusual pains to completely master it. His impersonation of "Falstaff" was a histrionic masterpiece. While portraying a profligate, selfish individual he always kept within bounds, and in many ways the traces of nobility and instincts of gentility (which, if not innate, are at least the invariable result of contact with those of refinement) were apparent.

Mr. Demuth also was never heard to better advantage than as "Ford." His singing reminds me vividly of Del Puente in his prime.

Mr. Merkel sang the part of "Fenton" and Mr. Marion that of "Dr. Caius" very acceptably. The comedy roles of "Bardolph" and "Pistol" had in Messrs. Kape and Neldel worthy representatives.

The feminine parts of the cast, though well taken, were not up to the standard of the principal male parts. Miss Bener as "Mrs. Quickly" was unusually good, doing better, both as to singing and impersonation, in this than in any part in which she has been heard here.

Mrs. Baumann, in the principal role of "Mrs. Ford," sang better than she has for some time, but was very stiff and awkward; her acting consisted merely of frequently waving her arms in semi-circles. Miss Osborn, as "Mrs. Page," also sang very well, but was the other extreme of Mrs. Baumann in acting. The greatest temptation with beginners in attempting to feign abandon and experience is to exaggerate and do gymnastics instead of acting. Miss Kernic is an excellent example that this can be speedily overcome where the true artist blood prevails. A year ago she was the embodiment of quicksilver when upon the stage, and now she is the legitimate successor of Miss Mark. As "Anne" she was charming. She (as well as Miss Doenger, who recently made a very successful "Sieglinde" debut and refused a flattering offer from Berlin because of her contract here) will soon be among the first.

Conductor Panzner very deservedly came in for a liberal share of the ovations. His excellence has been promptly recognized. A very commendable condition in Leipsic is that true worth, at least in conducting, is appreciated even if it has sprung from obscurity.

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At the fourth performance of "Falstaff" the feminine parts had greatly improved both individually and in ensemble. Miss Osborn particularly characterized her part in an exemplary manner, having completely overcome all exaggerations; and her singing also showed improvement upon her commendable performance of the first evening.

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Mr. Battisti, from the Stadt Theater, in Trier, as guest, sang "Lyonel" in "Martha," being a candidate for engagement at the Leipsic Opera. The gentleman's ambition is the most remarkable feature of his journey to Saxony.

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The musical season came to a brilliant close with the last concert of the Liszt Verein this week. Felix Weingartner, as conductor, again covered himself with glory, and the enthusiasm in the audience throughout the evening was unremitting. The participants were Cornelia von Berzold, Florian Zajic, Carl Dietrich, orchestra of the 134th Regiment and Leipsic Liedertafel. The program:

"Faust" symphony for orchestra, organ, &c.....	F. Liszt tenor solo and chorus.....
1. "Faust."	
2. "Gretchen."	
3. "Mephistopheles" and chorus Mysticus.	
Suite for violin, with orchestra accompaniment.....	Raff Preludio. Minuetto. Corrente. Aria. Il moto perpetuo.
Lieder, with piano accompaniment—	
"Es war ein König in Thule".....	Liszt
"Verwundet".....	
"Bettlerliebe".....	Bungert
"Von ewiger Liebe".....	Brahms
Adagio and fugue for violin alone.....	Bach
"Wanderlieder".....	Reisenauer
"Roman Carnival".....	Berlioz

The disparagers of the "Faust" symphony in Leipsic have long ago hid themselves into their little hole, where no one interferes with their hibernation. In this subterranean abode they are probably occupied with the problem of establishing communication with the anti-Wagnerites, who for the greater part have sought a similar refuge as being the fittest nursery for their prejudices.

In Leipsic the "Faust" symphony is immensely popular, and is played almost every season; however, judging by

its numerous appearances on concert programs throughout Germany, this popularity has become general. And the concurrence of the German people, whose "Faust" is their veritable Koran, is the strongest proof that Liszt was pre-eminently successful in giving a musical characterization of Goethe's poem. Weingartner's reading of the great work, which is particularly endeared to him, and which he has studied with Liszt, has been the most remarkable heard here, and his name in connection with it always proves an irresistible magnet to the musical population.

The "Faust" symphony has received Liszt's noblest impulses, and yet these grand inspirations are vilified by some. Verily, the mire of traduction, in which one entering politics is immersed, is preferable to the filth that is hurled at the greatest musical geniuses by some of their dissenters.

What subject could be found better suited for symphonic treatment than Goethe's "Faust?" And how effectively Liszt treated it by picturing the psychological principles of the poem! What a wealth of subject matter there is in "Faust" (the first movement) and how admirably Liszt analyses it with his five principal motives, the first depicting grief, discontent and utter hopelessness; the second an impassioned desire for knowledge, action and freedom; the third longing for unknown happiness and hope for salvation from the tortures of the soul; the fourth the motion of love, and the fifth of pride!

What more beautiful ideal for a slow movement could one have wished than the character of "Gretchen"—purity, modest loveliness; contrasted by the earnest, passionate wooing of "Faust"—the awakening of love, and the ecstasy of unrestrained devotion? Surely Liszt has succeeded in representing the ideal "Gretchen."

In the last movement the principle of negation, as personified by "Mephisto," offers all opportunities that might be desired for emotions contrasting from those in the preceding movements. "Mephisto's" allurements to "Faust," his ironical and satirical derision and taunting are admirably expressed by taking the principal "Faust" themes and treating them in the demoniacal and frivolous style of the tempter. But even "Mephisto" did not distort the beautiful character of "Gretchen's" music; that he left for such musical critics as might deem themselves called upon to do so.

The principle of salvation—the ultimate victory of good over evil—how nobly it is treated by Liszt! No wonder that Wagner borrowed freely from his father-in-law's inspired work! He showed his excellent judgment thereby.

Mr. Zajic's playing was characterized by precision and clearness. He is decidedly an objective player, very careful and conscientious. His technic was flawless and his success with the audience marked.

Miss von Bezold was evidently handicapped by nervousness in her first number, but sang her last two pieces very well. Her voice has had good training, but her delivery is quite dispassionate.

The Reisenauer Wanderlieder are better suited to Mr. Dietrich's voice than heavier parts in chorus works in which he is usually heard. He sang some of the Lieder quite well. His voice, when not forced, has agreeable qualities and is not badly managed.

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Weingartner's excellence as a musician and conductor seems to be equaled by his modesty, amiability and intelligence. He is looking forward to his Munich engagement with great pleasure, and asserts that no inducement could keep him in Berlin after the expiration of his present contract.

And what a wonderful man he is to have the fortitude to entertain pretty, romantic young ladies who have surrounded and monopolized him (in blissful ignorance of his benedictan state) with stories of his wife and baby!

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Last evening a musical meteor shed its effulgent rays over a fortunate few who had been apprised of its appearance. Mr. Floersheim, on his way to Weimar, where he attends the first performance of Richard Strauss' "Guntram," stopped over to hold an autopsy on the musical season of 1893 and 1894.

Mr. Floersheim's acute ear discerns even the key in which beer glasses jingle, and his clever manipulation, after the steenth glass, through which the key of B major rings out with his "Prosit!" speaks well for the Leipsic Pilsner.

Judging by his appearance, the great critic loses little sleep over the threats and challenges that are showered upon him.

AUGUST GÜSSBACHER.

Cincinnati May Festival.—A complete review of the Cincinnati May Festival will be published in next week's MUSICAL COURIER. On account of Decoration Day this issue was advanced one day in publication, which prevented the insertion of the May Festival review and other matters, such as the criticism of Richard Strauss' new opera, "Guntram," all of which are delayed one week.



OUR regular musical season is rapidly drawing to a close. Only a few more concerts by pupils and faculties of the larger schools of music remain to be given, and then there will be a vacation.

The summer season of light and comic opera at the Schiller Theatre has so far proven a great success. The company has given the "Beggar Student" to large and ever increasing audiences, and the greatest satisfaction has been manifested. The third week was begun on Sunday night with a presentation of "The Black Hussar," and there is every prospect that the success will continue to the end of the season.

J. C. Duff gathered together a company for the revival of "The Mikado" and "Pinafore" in a short time. Among the people he engaged are some who have been heard often in these works. The first week of the Chicago season began on Monday night with the presentation of "The Mikado." This opera is by far the best of all the works of Gilbert and Sullivan. There is not a dry or tame line in the libretto, and the music is strikingly effective.

The Duff Company gave the opera its first hearing in Chicago at McVicker's Theatre about eight or nine years ago, and the same management produced it last week. Messrs. Hamilton and Herbert, who personated the "Mikado" and "Koko" in the first cast, are still in the same respective rôles with equal success. One of the new people to make a decided hit was Lillian Swain, who appeared as "Pitti Sing."

This young lady has rare personal beauty, great vivacity and an irresistible fascination of manner. She has a pretty voice and sings with considerable artistic finish. Her archness and winning ways are, however, her chief charm, and she bids fair to be a great success in comic opera. She quite won the audiences during the week, and was obliged to repeat the songs to "Katisha" and the "Mikado" several times each evening.

The stage settings were beautiful, and the costumes gorgeous. The chorus is attractive in looks, and the voices are surprisingly fresh.

The first annual May Festival concerts of the Sunday schools of Chicago was held on Friday evening and Saturday afternoon. The festival was under the auspices of the Cook County Sunday School Association, and H. W. Fairbank was the musical director. The object is a good one and had the encouragement of many of the leading citizens. Two thousand happy children dressed in harmonious colors presented a pretty sight on the great stage of the Auditorium.

The program consisted mainly of the songs of the Sunday school, and they were sung with spirit and a feeling of enjoyment. The prettiest sight was the singing of the "Star Spangled Banner." The children were dressed in the national colors and waved small flags in the chorus. As they swayed from side to side during the singing, they presented the appearance of a great national emblem waving gently in the breeze. The artists who took part as soloists were:

Mrs. Genevieve Clark Wilson.....Soprano
Mrs. Ella Lewis Krum.....Soprano
Mrs. C. D. Stacy.....Soprano
Miss Alice Hayes.....Alto
Dr. Thos. Menden.....Tenor
Mr. J. Armour Galloway.....Bass
Mr. Walter E. Hall.....Organist
Miss Jessie Millar.....Cornet
Master Chas. Arthur Lewis.....Vocalist and Elocutionist
Mr. Jas. Harmer.....Cornet
Mr. Frank Winter.....Violinist

Jessie Millar, a young girl of about fourteen, displayed great talent and considerable proficiency in her playing of cornet solos. The association and musical director express satisfaction at the result of this the first festival, and will use their best efforts to make the festivals a permanent institution.

The sixty-first concert of the Chicago National College of Music was given in Kimball Hall on Tuesday evening. The program was:

Piano, "Florence Waltz".....Emil Liebling, Chicago
Clara M. T. Epply
Piano, "Narcissus".....Ethelbert Nevin, Pittsburgh
Amy Soper
Piano, "Hexetanz".....E. A. MacDowell, Boston
Ella Scheib.

Vocal—	
"Dites Moi".....	Ethelbert Nevin, Pittsburgh
"The Daisy".....	Ad. M. Foerster, Pittsburgh
Mae Estelle Acton.	
Violin, Mazourka.....	Zarszyci
Piano, "Pasquinade".....	L. M. Gottschalk (1829-1860)
Georgia Nourse.	
Vocal—	
"Love's Melody".....	Harmon H. Watt, Chicago
"Singing, My Darling, for You".....	H. S. Perkins, Chicago
Miss Acton.	
Violin obligato by Miss Paige.	
Piano, "Bubbling Spring".....	Rivé King, New York
Bessie Hughes.	
Piano—	
"Canzonetta".....	P. C. Lutkin, Chicago
"Springtime".....	Harmon H. Watt, Chicago
Charles E. Watt.	
Vocal, "Waltz Song".....	J. N. Pattison, New York
Miss Acton.	
Violin, "Réverie".....	Vieuxtemps
Miss Paige.	

Most of the compositions performed are works of American musicians. Miss Marie Paige made her first appearance as a member of the faculty. She is a young artist of fine natural talent, and has studied carefully and conscientiously with some of the best masters of Europe, including the great Joachim. Her playing is characterized by breadth of style, a fine production of tone and good technical facility. She gives promise of taking a high place among the violinists of the country.

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The Chicago Conservatory gave a pupils' concert in the Auditorium Recital Hall on Tuesday evening. The program was:

"On Venice Waters".....	Roeder
Miss F. Cooper.	
"Selva Opaca".....	Rossini
Miss Flora Adler.	
"Answer".....	Probyn
Mr. D. Canman.	
"The Harp is in the Air".....	Wallace
Miss Hattie Hofeld.	
Sonata in G minor.....	Grieg
Miss Hilda Stromback, assisted by Mr. Harry L. Rogers.	
"My All".....	Bolm
Miss Floy Boys.	
"Ave Maria".....	Luzzi
Miss H. Feeger.	
"Lullaby".....	Bevignani
Miss Narcissa Harrison.	
"And Have You Too".....	Carpé
"Rosebuds" (written for Mrs. Patti).....	Arditi
Mrs. Alice Tomlinson.	
Prelude to opera, "Tramonto".....	G. Coronaro
Misses May Angell and Celeste Nellis.	
"Una voce poco fa".....	Rossini
Miss Nona Gamble.	
"The Daily Question".....	
"The Magic Song".....	Helmund
Miss Viola Stein.	
"The Wish".....	Labache
Miss Lulu Trumble.	
"Adieu, Marie".....	Adams
Mr. Alfred Shaw.	
"Il bacio".....	Arditi
Miss Caroline Wade.	

The progress manifested by the pupils who took part was commendable, and showed that the teachers of the Conservatory are faithful in the performance of their duties.

* * *

Robert W. Stephens, who has lately been engaged as a member of the faculty of the Chicago Conservatory, gave a recital at the Auditorium Recital Hall on Thursday evening. His program was ambitious. It was:

Sonata, op. 18, "Pathétique".....Beethoven

Romanza, "Quando a te lieta".....Gounod

"Yellow Roses".....Watson

Miss Mabel Crawford.

Romance, op. 26 No. 2.....Schumann

"La Fileuse," op. 147.....J. Raff

Air de Ballet, op. 36 No. 5.....Moszkowski

Concerto, op. 11.....Chopin

Orchestral parts represented on second piano by Mrs. C. F. Ely.

"Sunset".....Buck

Miss Mabel Crawford.

* * *

Mr. Stephens has repose of manner, confidence in himself and shows intelligence in his interpretations. He is a young pianist who gives fair promise of excellence in his profession. Miss Mabel Crawford is a pupil of Mr. Vittorio Carpi. She has a wonderfully rich contralto voice of good compass and power. She has also true musical feeling, and will some day make a fine artistic reputation. Mrs. C. F. Ely, a pupil of Mr. Sherwood, proved herself a fine accompanist.

* * *

Earl R. Drake, one of our well-known violinists, played last week in concerts in Waukegan and Aurora, Ill., and Valparaiso, Ind.

* * *

A concert for the presentation of the ancient music of Ireland was given in Kimball Hall on Wednesday evening under the direction of Thos. J. Purcell.

* * *

Martinus Sieveking, the Dutch pianist, who came from Europe last year and has since made his home in Chicago,

has met with decided success. He has played in numerous public and private recitals, in a series of concerts with Mrs. Genevra Johnston-Bishop, and will play in two concerts at the musical festival to be held in Fort Wayne, Ind., the latter part of June.

WALTON PERKINS.

NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During a period of fourteen years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection. The letters S. C. signify single column width.

Adelina Patti	Jules Peretti—8	Theodore Reichmann:
Ida Klein	Adolph M. Foerster	Max Treuman:
Sembach	J. H. Hahn	C. A. Cappan:
Christine Nilsson	Thomas Martin	Hermann Winkelmann:
Scalchi—2	Clara Poole-King—2	Donizetti:
Gonzalo Nuñez	Pietro Mascagni	William W. Gilchrist:
Maria Rose	Richard Wagner	Ferranti:
Etela Gerster	Theodore Thomas	Johannes Brahms:
Nordica	Marian Van Duyn	Meyerbeer:
Josephine Yorke	Campanini	Moritz Moszkowski:
W. C. Carl	Jenny Meyer	Anna Louise Tanner—?
W. C. Carl S—3	Constantin Sternberg	Filoteo Greco:
Emma Thursby	Dengremont	Wilhelm Junck:
Teresa Carrédo	Galassi	Fannie Hirsch:
Minnie Hawk—2	Hans Balatka	Michael Banner:
Materna	Liberati	Dr. S. N. Penfield:
Materna S C	Johann Strauss	F. W. Riesberg:
Albani	Anton Rubinstein	Emil Mahr:
Emily Winant	Del Puente	Otto Sutro:
Lena Little	Joseffy	Carl Faleten:
Murio-Celis	Julia Rivé-King	Belle Cole:
James T. Whelan	Hope Glenn	G. W. Hunt:
Eduard Strauss	Louis Blumenberg—2	George Bizet:
Eleanor W. Everest	Franz van der Stucken	John A. Brockhouse:
Marie Louise Dotti	Frederick Grant Gleeson	Edgar H. Sherwood:
Fürsich-Mädl	Ferdinand von Hiller	F. H. Brown:
John Maudert	Robert Volkmann	F. H. Torrington:
Zofie Lussan	Julius Rieti	Carrie Hirsch-King:
Antonio Miecke	A. L. Guille	Pauline l'Alemand:
Anna Bulkeley-Hills	Ovide Musin—2	Verdi:
Charles M. Schmitz	Theodore Habelman	Hummel Monument:
Friedrich von Flotow	Edouard de Reszé:	Berlioz Monument:
Franz Lachner	Louis Natoli	Haydn Monument:
Emile Lombard	Ethel Wakefield	Johann Svendsen:
Edmund C. Stanton	Carlyle Peterseila	Anton Bach:
William Courtney	Carl Retter	Antonín Dvořák:
Josef Staudigl	George Gümündler	Pablo de Sarasate:
E. M. Bowman	Emil Liebling	Jules Jordan:
Mrs Minnie Richards	Van Zandt	Albert R. Parsons:
Arthur Friedheim	W. Edward Heimendahl	Mr & Mrs G. Henshel:
Clarence Eddy	S. G. Pratt	Bertha Pierson:
Mr & Mrs C. H. Clarke	Rudolph Aronson	Carlos Sobrino:
Fannie Field	Victor Capoul	George M. Nowell:
Blanche Stone Barton	Albert M. Bagby	William Mason:
C. Mortimer Wiske	W. Waugh Lauder	F. X. Arens:
Emma L. Heckle	Mrs. W. Waugh Lauder	Anna Lankow:
Edward Grieg	Mendelssohn	Maud Powell:
Adolf Henselt	Hans von Bülow	Max Alvary:
Eugen d'Albert	Clara Schumann	Joachim Hoffmann:
Lilli Lehmann	Josephine Schröder	Händel:
Leopold Godowsky	R. vogli Sisters	Carlootta F. Pinne:
Francescani	Franz Liszt	Marianne Brandt:
Blanche Stone Barton	Christine Dossett	Henry Duzenski:
C. Mortimer Wiske	Dora Henninges	Emma Juch:
Emma L. Heckle	A. A. Stanley	Fritz Giese:
Edward Grieg	Ernst Catenhusen	Anton Seidl:
Adolf Audeh	Heinrich Hofmann	Anton Seidl S. C:
Karl Klindworth	Emma Eames	Max Leckner:
Henry Schradieck	Emil Sauer	Max Spicker:
John F. Rhodes	Jesie Bartlett Davis	Judith Graves:
Wilhelm Gericke	D. Burmeister-Petersen	Hermann Ebeling:
Frank Taft	Willis Nowell	Anton Brückner:
C. M. Von Weber	August Hylested	Mary Howe:
Edward Fisher	Gustav Hinrichs	Attalie Claire:
Charles Rehm	Xaver Scharwenka	Mr and Mrs Lawton:
Harold Randolph	Heinrich Boettel	Fritz Kreisler:
Adele Aus der Ohe	W. Haslam	Virginia P. Marwick:
Karl Klindworth	Martin Roeder	Richard Burmeiste—?
Josef Rheinberger	Joachim Raff	W. J. Lavin:
Max Bendix	Felix Mottl	Niels W. Gade:
Helene von Doenhoff	Augusta Ohrström	Hermann Levi:
Adolf Jensen	Mamie Kunkel	Edward Chadfield:
Hans Richter	Dr. F. Ziegfeld	James H. Howe:
Margaret Reid	C. P. Chickering	George H. Chatering:
Emil Fischer	Villiers Stanford	John C. Fillmore:
Emil Fischer S C	Louis Elson	Helene C. Livingstone:
Princess Metternich	Anna Burch	M. J. Niedzielski:
Oscar Berger	Mr and Mrs Alves	Franz Wilczek:
Edwin Alderson	Ritter-Götze	Alfred Sormann:
Princess Metternich	Adèle Le Claire	Juan Luria:
Edward Dahnreuter	Mr and Mrs Carl Hild	Carl Busch:
Ch. M. Widor	Anthony Stankowitch	Alwin Schroeder:
Rafaela D'Albretini	Moriz Rosenthal	Mr and Mrs Nikisch:
Oscar Roth	Victor Herbert	Arthur Nikisch S. C:
Rosa Linda	Martin Roeder	Dora Becker:
Henry E. Abbey	Joachim Raff	Jeanna Franko:
Maurice Grau	Felix Mottl	Frank Taft:
Eugene Weiner	Augusta Ohrström	Velecsa Frank:
Marion S. Weed	Mamie Kunkel	Furicchio Busoni S. C:
John Philip Sousa	Dr. F. Ziegfeld	Frida De Geble-Ashforth:
Adolph Hoppe	Emilio Goetz	Theodora Pfafflin S. C:
Anton Rubinstein S. C	Theodore Thomas S. C	Caroline Ostberg:
Paderewski S. C	Frederick Shaler Evans	Marie Groebel:
Richard Wagner S. C	Hugo Goetz	Edgar Tinel S. C:
Charles Gounod S. C	Frederick Shaler Evans	Emilio Belaír:
Hector Berlioz S. C	Hugo Goetz	Carlos A. Serrano—?
Eugenio Castellano	Theodore Thomas S. C	Jessie Jerome:
Henri Marteau	Frederick Shaler Evans	Wagner's Mother:
Giese Family	Hugo Goetz	Albertine Compton:
D. W. Reeves	Theodore Thomas S. C	Louise Nikisch:
Verdi	Frederick Shaler Evans	Oscar P. Lochmann:
Frederick Smetana S. C	Hugo Goetz	Robert Freud:
Feresina Tua	Theodore Thomas S. C	Minnie Wetzel:
Lucca	Frederick Shaler Evans	Plançon:
Ivan R. Morawski	Hugo Goetz	Julie Rivé-King S. C:
Leopold Winkler	Theodore Thomas S. C	Louise Pemberton-Hincks:
Costanza Donita	Frederick Shaler Evans	Ludwig Geyer:
Costanza Donita	Hugo Goetz	Elisa Kutscherra:
Heinrich Vogel	Theodore Thomas S. C	Emilio Agromonte:
Johann Sebastian Bach	Hugo Goetz	Olive Meade:
Peter Tchaikowsky	Hugo Goetz	Bernard Sinsheimer:
Ella Scheib.	Hugo Goetz	Melba Calvé:
	Hugo Goetz	Mancinelli:
	Hugo Goetz	Josef Slivinski:
	Hugo Goetz	Thekla Burmeister:
	Hugo Goetz	Pierre Douillet:
	Hugo Goetz	Marian Van Duyn:
	Hugo Goetz	John Bayer:
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	Hugo Goetz	Sigrud Arnoldson:
	Hugo Goetz	Bevignani:

BUSINESS DEPARTMENT

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—BY THE—

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All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

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ESTABLISHED JANUARY, 1880.
NO. 742.

NEW YORK WEDNESDAY, MAY 20, 1894.

IT is possible that R. S. Howard will cross the ocean to Europe this summer to take a look at things foreign for about six weeks.

IN an article in this issue entitled "Some Inquiries, &c.", we omitted the names of two grand pianos that have been played in concerts, the Steck and the Wissner.

WM. TONK & BROTHER are justly proud of the Schwander action which they handle so well. The Schwander action is one to be proud of. All high grade goods are subjects of pride, but an article of such high worth as the Schwander action is particularly pleasant to handle. Every piano manufacturer classes the Schwander with the highest grade of actions built.

FOUR SUPPLEMENTS.

Every copy of this issue of "The Musical Courier" contains four illustrated supplements.

Any failure on the part of news-dealers to deliver the paper in its complete form should be reported to the office of "The Musical Courier," 19 Union Square, W., New York City.

THE H. B. Stevens Company, of Boston, have made a settlement with their creditors, and are now moving to 212 Boylston street, where they will continue in the publishing business, as formerly.

M. HORACE F. BROWN, who at the World's Fair represented Behr Brothers & Co., meeting and becoming intimately acquainted with most of the dealers who visited Section I, will become general traveler for the new Behr Brothers & Co. concern on July 1 next.

M. FELIX KRAMMER, traveling for Kranich & Bach, writes regarding Canada, where he has just been traveling: "I succeeded in making several good new agencies for the Kranich & Bach pianos, who have very many strong friends in the Dominion and British Columbia."

THERE are a great many new ideas that readily suggest themselves to the student of case work. Why does not some manufacturer give us something innovating in case work? New ideas are continually being put on the market in other lines—furniture for instance—and why not in pianos?

ANNOUNCEMENT is made in the Mansfield, Ohio, papers that R. M. Hutchinson, superintendent of the Boston Piano Company, at Wooster, Ohio, is organizing a piano company at the first mentioned place, and that the erection of a factory has been commenced.

THE music department of this number contains a critical review of a concert that took place last week in this city in which the developed Autoharp constituted the chief feature. This instrument is destined to become prominent among musical instruments, and the projects of its makers are based upon such broad and progressive lines that we expect to chronicle many important events in connection with it.

LOOK at the full page Wissner advertisement in this issue. All of the artists named thereon have used the Wissner piano during the season just closed. The names speak for the character of work demanded of the Wissner grand piano. All of this in one season! What may we not expect of the Wissner piano next season? "Nothing succeeds like success" is a truism. The success of this piano during last season argues wonderful things for it to achieve next season.

A was hinted at in these columns some time ago. The Western Cottage Organ Company, of Ottawa, Ill., have decided to commence making pianos. The new move will not interfere with their organ making, but will be run as a separate department of the business.

THERE is a scarcity of good out of door men. The men who follow up sales out of the warerooms should be among the best in a piano house. It's one thing to sell a piano in the wareroom; quite another to sell it in a woman's residence. The out door man has the hardest task.

THERE is no further doubt as to the permanency of the Dolge blue felt for piano hammers. The leading lights of the piano trade have unequivocally declared in its favor by actual use, and there is no further question of its stability as an article which is thoroughly identified with the production of pianos.

OF all firms in the music trade that show progress during the past decade the Chicago Cottage Organ Company easily takes the lead. No other house can produce a ten years' record equal to that of the C. C. O. Company, considering the fact that a dozen years ago it was unknown and had hardly become started.

M. CHAS. H. PARSONS, president of the Needham Piano-Organ Company, is somewhat disgusted at the extreme dilatoriness of the electric light concerns who are making the connections to illumine that gold piano on the front of their wareroom building, corner of Fourteenth street and University place. They have been about it some time now.

In the meantime the retail business at the Needham warerooms runs along fairly well, so they say.

M. GEO. P. BENT, of Chicago, manufacturer of the "Crown" pianos, is getting his new scales in the very best of shape, and he makes an excellent line of uprights for live dealers to handle. Those who are preparing for the fall trade should get better acquainted with his line of instruments, and at once send to Mr. Bent for catalogues. Mr. Bent's idea of tone and touch, and the character of his case work, are up to the latest and advanced theories.

THE woes of a trade editor who is constantly in despair because he is a greater man in his own estimation than in the estimation of the rest of the world, must be a source of apprehension to his printer, his first assistant office boy and second assistant check cashier. What is a victory in a police court compared with a defeat in one's own self assumption. There are some trade papers that read as if the editors were conscientiously convinced that a paralyzed community is awaiting each week with trepidation and awe the appearance of those sheets, and that if they should happen to cease to materialize the earth itself would halt in its revolutions. We notice that some of these editors and their papers cease to appear periodically, and yet the earth seems never to be affected. Ungrateful Globe!



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Her Majesty the Queen of England,
Her Majesty the Empress-Queen Frederick of Germany,
His Royal Highness the Duke of Edinburgh, Duke of Saxe Coburg-Gotha,
Her Royal Highness the Princess Louise of England (Marchioness of Lorne).

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ORGANIZATION.

As Applied to The Musical Courier.

THERE are four illustrated supplements added to this edition of THE MUSICAL COURIER, which explain to some extent the inner operating basis of this paper. One shows to our readers the offices and rooms in which the editorial and business departments are conducted. The next, the staff of writers, newspaper workers and officers of the institution in New York and Chicago. The next, some of those who are engaged in the Foreign work done on this paper, and the last some of the correspondents in the leading cities of America, who regularly furnish the letters and correspondence to the paper.

This is the fifteenth year of the life of the paper, whose early struggles are no longer of interest to anyone, although they convey the usual lessons of discouragement with which most journalistic enterprises are acquainted.

After having passed through its era of "storm and stress" THE MUSICAL COURIER, some half dozen years ago, found itself firmly entrenched as a component element in the musical life of this continent, and steps were taken to organize it on a broad scope that would enable it to expand in conformity with the demands and the necessities of the times.

The paper was then sub-divided into departments, on the basis that substantially exists to-day, and responsible heads were assigned to each, the whole under the central management of the senior editor. These departments, as they exist now, are the Musical Editorial, Trade Editorial, Musical News Domestic, Musical News Foreign, Trade News, Critical Department, Mechanical Department, Correspondence Department, Subscription and Mailing Department, Business Department and Development Department.

These Eleven Departments are conducted on an inter-dependent plan, as they necessarily coalesce in their conduct, and yet each is supervised and conducted separately and under a single head. They cover the whole field of Music and the Music Trades each and every week during the year, giving a comprehensive view of the same and such a volume of information as to cause constant and increasing admiration.

All this work could not be accomplished with the regularity of a machine unless it had as a fixed law a system which answers the necessary regularity; for it must not be forgotten that this paper, being distributed all over the country by the American News Company, must be in the hands of the company every week, barring holiday weeks, on Wednesday mornings no later than 8 A. M. These copies destined for the news stands only are delivered flat to the company, while the copies for the subscribers are wrapped and sent the night previous in bags to the United States Post Office for mailing.

For the purpose of making this operation successful and to avoid all delays a similar regularity must obtain in those departments in which the matter that goes into the paper is edited and arranged. Hence the first forms are prepared and put on the press each Thursday, the next on Fridays and Saturdays, the latest, comprising inner forms and news on Mondays, and very last urgent items go into the final form early on Tuesday by which time the seven large Lockwood presses have already disposed of nearly all the earlier forms. Binding, trimming, wrapping, mailing and delivering occupy Tuesday afternoon, and by midnight the paper is "off."

All this vast amount of labor could not be successfully accomplished without organization. Delay in a newspaper is disease and it cannot be cured without organization. How many readers of this paper have an idea of the amount of correspondence necessary to secure by mail and telegrams the information collected during one year! The postage alone costs more than \$5,000 annually. The daily arrival and departure of mail matters averages nearly 3,000 letters alone per week. It requires several hours each day to open and to distribute the mail upon the respective desks in the various departments.

Every musical performance of any consequence

and of classical attributes, no matter where it may happen in this country, is either criticised or reported in these columns. Every movement, every item of interest, every event of importance to the music trade is reported and published. The 1893 volume of this paper comprises 3,000 pages. Tons of paper were consumed in publishing it, for the paper on which THE MUSICAL COURIER is printed is ordered by us by the ton. The editions run from 44 pages to 68, 76, 84 and 100 pages, at times, each week, and from 12,000 to 25,000 copies each week. Take an ordinary edition such as last week with 12,500 copies of 44 pages, and figure the amount of paper. Then take an edition like this and double the same, and an idea will be gotten of the amount of paper consumed every year by THE MUSICAL COURIER. Those who have visited the offices and printing department of this paper, and observed and studied on a Tuesday afternoon the system and mechanism which control the publication have been astonished and at times overwhelmed with its magnitude, and we hereby offer a cordial invitation to everyone interested to call and inspect the system under which the paper is published.

THE MUSICAL COURIER is owned by THE MUSICAL COURIER Company, a stock company organized under the Laws of the State of New York. All the stock is owned and held by active workers on the paper, and no stockholders exist outside of those stockholders whose portraits are found on the supplements. We state this for the purpose of showing that honest, intelligent labor can receive its proper recognition in the line of musical journalism and that young men can make a career in it. Everyone engaged on THE MUSICAL COURIER has some chance for future development; the career is open, provided the person shows an aptitude and a desire to develop. For this reason there are no changes of any consequence on the staff of this paper.

There are some men engaged on it who have written for it from the first number; some are twelve, others ten, and eight and six years on the paper, and there is only one portrait on these supplements of an attaché who has been with the paper less than one year. An engagement on this paper signifies life work, if the worker desires to make it such, and in connection with it the prospects of an active, bright and interesting career.

The Future.

With all due respect for those who are conducting music or music trade papers it can be said that they are not in a position that admits of any comparison of their papers with an institution like this MUSICAL COURIER. Some of them have been in the field for years past, more years than our own, and yet they seem to have been unable to make any headway, and have in fact made no progress in all these years of intense activity. This may be due to the fact that none of them has ever studied music and that, as a consequence, their statements have never inspired such respect as is necessary to secure attention. Some have been unfortunate in not having had any preliminary training for this kind of work, and others again have no conception of the essential element that forms the life of a musical journal—that is, musical intelligence; not the mere critical faculty, but a comprehensive knowledge of the tendency of the musical movement in Europe and America to-day and its influence upon literature and art and society. Without such knowledge, without this concept no great music and music trade paper can be conducted, and its acquisition is to a great extent a result of the effort that has created such a paper. It is the result of growth, development, in short, evolution, and it would therefore be impossible for an entirely new set of men of the same calibre as the editors of this paper to assume charge of it suddenly and conduct it as it is conducted. All of those associated with it are an outgrowth of it just as much as they have individually and collectively made it what it is.

Judging from present appearances THE MUSICAL COURIER will continue in its growth on parallel lines with the rapid development of music in this country. There seems to be no limit to the prospect. Teachers, schools, conservatories, societies, clubs, where music is the prominent feature, are constantly springing up together, with factories that produce musical instruments and stores where they are sold. All these must of necessity identify themselves in one form or the other with this paper, particularly as readers. Musical performances are becoming more numerous each year, and the general interest in the art is con-

stantly on the increase, making the demand for this paper greater with each day.

Despite the fact that for many years past the men who make this paper every week have been known to the most important musical personages and leaders of the music trade, the paper has never published any complete illustrations such as those comprised in this number, giving at a glance a view of the whole force. It is published in response to a general demand, and also for the purpose of perpetuating the present membership of THE MUSICAL COURIER in one great group. We will never be as young again as we are to-day, and there is no reason why the musical world should not see us altogether just as we are at this moment. We promise, however, not to do this again; it required fifteen years of modesty for this effort, and we hope to hold out another fifteen before we repeat it.

EUROPEAN EDITION

OF THE

Musical Courier

WE shall publish on or about August 1 one large European edition of this paper, dated London, England, to be distributed to every musical concern and institution and establishment of any consequence all over the globe.

Mr. Hugh Craig, of our staff, left for London on Saturday, May 19, and will be followed during next month by several additional members of the staff, who, in conjunction with him and our Mr. F. V. Atwater, who for years past has been attending to our affairs in England, will devote their time to the European edition.

There is at present no independent music paper published in Europe on a large scale, most of these publications being the property of music publishers, who issue them to advertise their publications and special editions. Such an institution as THE MUSICAL COURIER does not exist in Europe, and it was for the purpose of introducing it more extensively that we opened our Berlin office several years ago and secured the services of special correspondents in Paris, London and other great centres.

As a preliminary to some future plans which will soon be developed and divulged, it was concluded to publish a European Edition on a monster plan this summer, issuing one great number to be sent all over the globe. The success of this edition is already assured, and some of the greatest houses in the musical line in Europe and America have taken advantage of the edition to appear in it in a style commensurate with the enterprise—an enterprise hitherto unknown in weekly journalism.

The European Edition will be made to conform with the conservative views of the old country, and will be in effect a huge musical magazine containing

Are
You
Aware
That

The Roth & Engelhardt Actions are constructed upon the careful lines which govern the making of the Actions for the most celebrated American Piano?

F. Engelhardt was for many years foreman of Steinway & Sons.

ROTH & ENGELHARDT,
Office: 114 Fifth Ave., NEW YORK.
Factory: ST. JOHNSVILLE, N. Y.

articles from eminent musical writers and literary authorities and the general news. About the time of its appearance in all foreign countries it will also be incorporated in one of our regular weekly editions and distributed all over the United States to show to the musical people of this country what a European Edition of their MUSICAL COURIER is.

Advertisers in the European edition will consequently get the benefit of special advertising in this country, and in fact will be advertised all over the globe simultaneously.

The European edition of THE MUSICAL COURIER will be the greatest musical publication ever issued.

LOOK OUT FOR FRAUDS.

FRAUD tuners are traveling about the country claiming on their cards and otherwise to be operating with the permission of the United Piano Makers' Association, or some such body.

The following explains the situation:

EXECUTIVE COMMITTEE

OF THE

P. F. & O. M. L., OF AMERICA.

231-233 East Thirty-third street. (Heiter's Hall).

Meetings every Wednesday evening at 8 o'clock.

Editors The Musical Courier:

Your communication of April 18 received. The United Pianomakers has not authorized anyone to travel and introduce himself with any card or letter bearing the inscription: United Pianomakers, New York, U. P. M. Traveling Examiner. We do not know these men.

Yours, PETER LOFMARK,
Corresponding Secretary.

Strich & Zeidler.

THREE is one thing quite certain and that is, where the makers of a piano are practical mechanics and are doing day's work at the bench, action regulating, tone regulating and personally superintending the entire construction of the instrument; when the makers of the piano are personally working for the reputation of their goods, where the pianos that are being turned out from their factory bear their own names, it is quite certain, we say, that the work will be as carefully and conscientiously done as is possible.

Strich & Zeidler are young men personally interested in making the Strich & Zeidler piano a credit to their skill and also a profitable and satisfactory instrument for their dealers. It has proved both.

That "Fake" List.

SPRINGFIELD, Ohio, May 25, 1894.

Editors The Musical Courier:

We notice in your issue of May 22, page 32, column three, under heading "We Should Say So," you ask "Who is Wickham, Chapman & Co., of Springfield, Ohio, anyhow?" We would respectfully refer you to page 43, of the same issue, which we think will show you who we are. We are still on deck at the same old stand, pounding away making piano plates, and lots of them at that." Yours truly,

WICKHAM, CHAPMAN & CO.

But that "fake" list did not say so, and hence we asked who is "Wickman." Had that list not been a "fake," it would have stated that Wickham, Chapman & Co. were at Springfield, and not "Wickman," Chapman & Co. See?

We Add Ours.

LAST Saturday was the twenty-fifth anniversary of the wedding of Mr. and Mrs. W. H. Turner. Mrs. Turner is the mother of Mr. Otto Braumuller. At noon Mrs. Turner was called down to the factory and Mr. Edwin Jarrett presented to the married couple an elegant silver pitcher on which was inscribed the following: "Presented by employees of Braumuller Co."

Mr. Turner was completely taken by surprise, but recovered sufficiently to order in refreshments dear to the heart and throat of all German piano makers. A half holiday was immediately declared, and after each man had personally congratulated Mr. and Mrs. Turner the force of workmen left.

—Some new styles of Weber pianos are in preparation and promise to be beautiful.

—The Kroeger Piano Company, of this city, was incorporated at Albany last week. The capital stock is \$15,000, and the following are named as directors: Albert W. Kroeger, Thos. L. Couch and B. Kroeger. This corporation has no connection whatever with the firm of Gildemeester & Kroeger.

WANTED —A young man desires a position as superintendent or foreman in a piano factory. Is fully conversant with all branches of the trade and has served in similar positions in many of the large factories. Can furnish the best of references. Address, A. Z., care of THE MUSICAL COURIER, 10 Union square, New York.



OFFICE OF THE MUSICAL COURIER,
CHICAGO, May 26, 1894.

IT is an impossibility to surprise the music trade in the city of Chicago any longer. They have got accustomed to special announcements, and nothing that can now be done will be any longer a surprise. A reduction of 40 per cent. in certain lines of goods has again been advertised in the daily papers by one of the largest houses here, and another house advertises 250,000 pieces of music, embracing many of the finest editions of the leading publishers, at 5 and 10 cents per copy. It has been rumored that this latter house will retire from the retail sheet music business and pay their whole attention to their publishing and the wholesale trade.

From the announcement which they have recently made it would appear that such is most likely to be the case. This sale has been very well attended, many teachers and many musical people having taken advantage of this unusual opportunity to obtain really good music at such a reduction of price. Of course this must be direct loss to the house in question, as some very extra fine compositions from some of the best foreign publishers are to be found in this collection, and they must have cost a great deal more money than they are now offered at.

Piano Auction.

Chickering & Sons are out with an announcement of an auction which will consist of 75 Chickering pianos, including uprights, grands and squares, the sale to take place on Friday and Saturday, June 15 and 16, the goods to be on exhibition at their warerooms on June 11, 12, 13 and 14, according to their announcement; but they are really on exhibition now, and some of them are to all intents and for practical purposes brand new instruments.

It is not at all likely that the sale of seventy-five pianos will cut much of a figure in the trade of such a large city as Chicago. Temporarily it may have a slight effect on the trade, and to the Chickering people it will be of considerable advantage, enabling them to clean out a great deal of old stock and giving them room to put in a fine stock of fresh goods; and while speaking of the Chickering & Sons' business in the city of Chicago, it is stated by those in charge of it that their business is better at the present time than it ever has been since they began here. Certainly if they do as well the succeeding weeks of the year as they did last week, they will have reasons to congratulate themselves.

Early Closing.

The music trade of this city have agreed to the early closing of their stores on Saturdays in June, July and August and the first Saturday in September. They have all signed this agreement with the exception of the West side dealers and Mr. Jos. Bohman, who would only agree to close his store on Saturdays in case the others would agree to keep closed up on Monday mornings, because of

some constitutional defects in himself which prevented him from being able to do business on Monday mornings.

Elastic Prices.

There is still room for improvement in the methods of conducting their business on the part of many dealers in the city of Chicago. It is still plain to those who know the inside peculiarities that the one price system is virtually a farce, as far as pianos are concerned; though the writer does not mean to reflect on those houses who have announced positively that they will adhere to the one price system, but refers more particularly to a certain house, who have been endeavoring to force a certain piano from the position it should occupy to a position to which it is not entitled.

As a sample of the methods of this house it is only necessary to say that not long ago they sold two of the pianos of the same style to two different parties the same day and on the same terms; to one the price was \$450, to the other the price was \$325. To another, a few days previously or subsequently, it matters not which, they sold the same style for \$300 on about the same terms, and paid \$50 commission on it. To another party they sold a still better style of instrument—in fact the best style which the concern produces—for \$275. By this it will be seen that for one piano they got \$450; for another piano of the same style they got \$250. That is certainly a very elastic scale of prices, and, as we said in the beginning, there is still room for improvement in the method of conducting the business in the city of Chicago.

Young and Successful.

Among the younger salesmen in the city of Chicago who have already made a success of their work may be mentioned Mr. Denning D. Luxton. Mr. Luxton came to Chicago to connect himself with the Julius N. Brown Company, now merged into the Colby Piano Company, of Erie, Pa., of which company Mr. Luxton is a great favorite, not only because he is personally a very agreeable young man, but for the reason that he is that "rara avis"—a very successful piano salesman. As an illustration of Mr. Luxton's success, we can point to his record from last Saturday morning until Tuesday evening, when through his own personal efforts and in outside work he disposed of no less than eight pianos. This is the best work done by any salesman in the employ of the Colby Piano Company since they began business in this city. Mr. Luxton is still a very young man, which, together with his ability, makes him a valuable man in the business.

Becomes a Publisher.

Mr. G. B. Brigham, who has been connected with Mr. Thomas Floyd-Jones in the branch office of the Haines Brothers concern in this city for the last eight years, severs his connection with the house to-day. Mr. Brigham will enter the music publishing business, and will hereafter have his headquarters with the Thompson Music Company, 261 Wabash avenue.

A First Catalogue.

The first catalogue to be issued by Mr. Otto A. Olson, who recently purchased the Grollman piano stool and cover business, has made its appearance. It is an attractive oblong pamphlet of good size, and contains cuts of all their different styles of stools as well as their covers, with descriptive text. Mr. Olson has also added to his line of goods fleece lined rubber covers and heavy canvas moving covers for pianos or organs.

Young Mr. Grollman, who is working for Mr. Olson, says that he is securing the greater portion of their former trade as well as a generous portion of new trade.

Louis Dederick's Double.

The following clipping is from a Marquette, Mich., journal, and the subsequent paragraph from a letter written by

The Wonderful WEBER Tone

IS FOUND ONLY IN THE

WEBER



WEBER

PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.

Mr. Dederick to his house in Chicago. The only remark we have to make on the subject is that the doctor has no reason to be ashamed of the resemblance; neither would he have if he would resemble Mr. Dederick in character.

Louis Dederick, secretary and treasurer of the Manufacturers Piano Company, of Chicago, came to town Tuesday, and yesterday was repeatedly asked to look at persons' tongues, feel their pulse and prescribe for colic and wayward livers, while Dr. James H. Dawson was almost as frequently questioned regarding different makes of pianos and his best terms on the instalment plan. Both Mr. Dederick and the doctor were troubled to make out what it all meant until they met yesterday afternoon and the mystery was fully explained. Twins could scarcely resemble each other more closely than do these men. So much, in fact, are they alike that they had to be very careful when the short chat—which took place in the doctor's office—was over to see that Mr. Dederick did not remain and Dr. Dawson go out on a hustle for piano customers. Several persons who said: "How do you do, doctor?" at the Opera House Tuesday night, and were put out at receiving only a blank stare in return, will doubtless feel relieved when reading this item.

Mr. Dederick writes about it to his firm:

You thought best that I should do some advertising. What do you think of the inclosed reading notice, which is from this morning's paper? Dr. Dawson is a popular and wealthy physician here, and everyone knows him, at least they think they do, but as I have been called Doctor and "Doc" by so far, and bowed to at minute intervals by the élite of womankind here, I know they don't know him as well as they should. The last case was just a few minutes ago. A man passed me and said "How do, Doctor." I called him back, and said "I'm not a doctor." He looked at me a half minute, and expressed himself more emphatically than politely, "Well, I'll be d—d."

Story & Clark.

Always on the alert for the benefit of their customers, as well as for their own interests, the Story & Clark Organ Company have added to their already extensive catalogue of styles a new organ, which they call No. 901. Their description of this style runs as follows:

A heavy, massive, yet exceedingly graceful case at a moderate price, having a French plate mirror music receptacle, china stop knobs, nickel finger guard and nickel pedal rims. The case is built of solid walnut, with three ply stock in the panels. This organ will commend itself to a large number of our customers.

But in addition to the above description they are prepared to furnish it in quarter sawed oak when required. It is also furnished with six octaves.

The company has also in preparation other original styles, which will be entirely different from any other organ which has ever been produced. No sooner has Mr. Clark brought out some of his original ideas than he begins at once to work on new lines, so much so that it seems hardly out of place to call the Story & Clark Organ Company the most progressive reed organ manufacturers in the world.

Mr. Clark leaves Chicago next Wednesday, accompanied by his wife, for a long vacation in Europe, and while there will be some business connected with the trip, his main object will be recreation.

The business of the house is at the present time excellent.

Steger & Co.

Mr. J. V. Steger, of Messrs. Steger & Co., will probably do one of two things this season. He will either take a trip to Europe for recreation, or he will begin the erection of an extensive additional factory to adjoin his present factory at Columbia Heights. Neither of these moves are at the present time positively decided upon, but either one or the other is highly probable.

Emerson Branch.

Mr. John W. Northrop, the manager of the Emerson branch house in this city, has been recently slightly under the weather. He is, however, again at his post of duty, reports business being very good and that the company is constantly making new dealers in his territory.

House & Davis.

It is now said that the House & Davis Piano Company of this city are seriously considering removing their plant out of town. The place spoken of in connection with their removal is a town not over fifty miles from the city, and if the arrangements should be consummated, they are likely to receive some very substantial benefits from the change.

Russell Catalogue.

A neat little catalogue of their instruments has recently been issued by the Russell Piano Company of this city. The cuts are good, each cut being accompanied by a full description of the style; and on the last four pages there are a number of testimonials from dealers and consumers. This company is doing a very good business, and with their recently added facilities are now able to turn out about twenty-five pianos per week.

A Small Incorporation.

REEDER PIANO AND ORGAN COMPANY,
Peoria; capital stock, \$6,000; incorporators,
J. L. Reeder, H. W. McCoy and Clarence Owen.

The above is a notice of a new incorporation. One announcement, as will be seen by the above, states it as being a Peoria incorporation; another notice gives it as from Chicago. As we do not know these parties, and as there are no such names in the Chicago directory, we have not been able to find out anything about it. However, if their



Number 10, Style E, manufactured by

THE LAWRENCE & SON PIANO CO., MARIETTA, OHIO.

capital stock is only \$5,000 it is not likely to cut much of a figure in the business, wherever it may be located.

The Opening.

Lyon & Healy have issued invitations to an informal opening for the inspection of their new store beginning with Monday next.

Glass Insulators.

The following letter in relation to the glass insulators has been received by the proprietor of this useful device, and we will permit it to speak for itself:

Mr. Wm. Gerner, Chicago, Ill.:

DEAR SIR—Your insulators came to hand, and are O. K. They are certainly an article of real merit and once under a piano are never removed. It is our intention to push them in this vicinity as much as possible, and you may freight two small barrels at once.

Expecting early attention, we are

Respectfully,

Capt. Jack Crawford.

Captain Crawford will have a benefit this evening at Central Music Hall. The captain, who is known also as the "Poet Scout," has made himself very grateful to the music trade of this city by being one of the principal entertainers at the last trade dinner, and at some private subsequent entertainments given by members of the music trade, and he will no doubt receive substantial benefit from them in return, as the music trade is usually grateful for favors received.

Manufacturers' Piano Company.

Mr. A. M. Wright, who has been in California for quite a time lately, is expected to return to this city on Monday.

Mr. Charles C. Curtiss, the president of the Manufacturers' Piano Company, says that in all the depression of business the Weber piano has suffered less than any other line of goods. This fact carries with it its own sequel, and that is that, contrary to the usually expressed opinion, high grade goods have suffered the least from the late business stagnation.

Visitors.

The visitors to the city this week have been the following named members of the trade: Mr. F. J. Mabon, of New York; Mr. J. A. Norris, of New York; Mr. Geo. Gerber, of Milwaukee; Mr. W. W. Warner, of Madison, Wis.; Mr. W. E. Moss, of Waterloo, Ia.; Mr. W. B. Jordan, of Clinton, Iowa.

New Temple of Music Company, Chicago; capital stock, \$150,000; incorporators, Major McGregor, Henry L. Wallace and Homer Abbott.

The Vitality of a Good Name.

THIS is well illustrated in the activity of the Marshall & Wendell Company, of Albany, in these dull times. This company, not content with the position the Marshall & Wendell piano had won for itself by its inherent merit, has been diligently at work to make this more secure—to strengthen it—by improvements all along the line. Their recent new styles furnish proof of this fact, and the gratifying increase in the sales of their finer pianos is a very encouraging feature of their business.

S. S. Stewart's "Banjo and Guitar Journal" for June and July is out. Among other points of interest are two endorsements for the Stewart banjos, one from G. W. Gregory, of New York, and the other from A. A. Farland, of Pittsburg. Both these gentlemen are recognized as among the first banjoists of the country.

C. F. Votteler.

G. F. VOTTELER, a well-known piano manufacturer, died on Saturday night at his home, 72 Jennings avenue. The funeral took place on Tuesday afternoon from his late residence. The services at the house were conducted by Rev. Theophil Leonhardt, of Zion's United Evangelical Church, and appropriate music was sung by the Cleveland Gesangverein. At Riverside Cemetery, where the burial took place, the services were in charge of Rev. Mr. Leonhardt and Mr. Carl Claussen. The Wagner Quartet sang. The floral tributes were many and beautiful. The pall bearers were A. J. Votteler and A. G. Votteler, sons; H. B. Votteler, a brother; W. G. Votteler, a nephew; Carl Mudler, A. Doll and F. Warnicke.—Brooklyn Village, Ohio, "Cuyahogan."

Where the Chicken Cuts the Hatchet.
THE Uniontown (Pa.) "Tribune" of May 17 says that T. L. Richey has opened a music store in the Neck.

Reception at St. Johnsville.

THE employees of Roth & Engelhardt, St. Johnsville, N. Y., held a reception at the rebuilt factory on Tuesday evening, May 29.

The energy displayed by Roth & Engelhardt in rebuilding their factory after the disastrous fire has been appreciated by their employees, whose livelihood depended upon the working of the plant.

The Cobleigh piano case works at Leominster, Mass., was damaged to the extent of \$100 on May 15. The fire was confined to the engine room and was extinguished with but little difficulty.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

You Never Can

do such perfect pedaling with the Forte Pedal as the Phelps Harmony Pedal will automatically perform. Some people who are not thoroughly acquainted with it may think they can, but to prove that their thinker is mistaken just order a piano containing it from one of the following manufacturers:

Malcolm Love, Waterloo, N. Y.

A. M. McPhail Co., Boston.

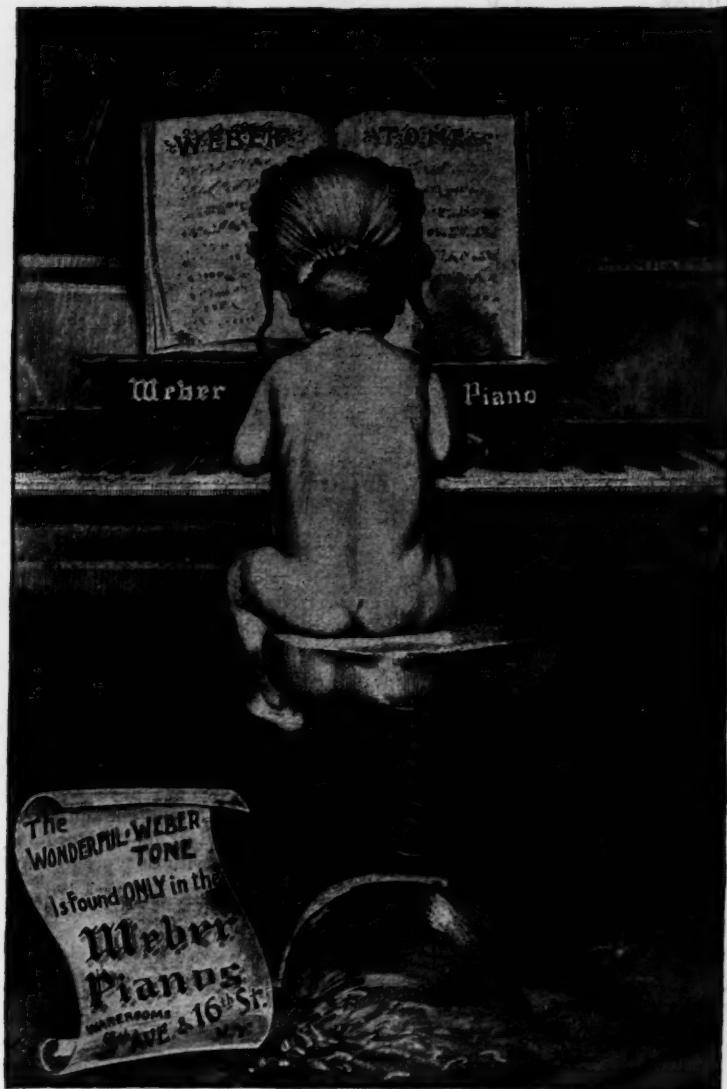
Newby & Evans, New York.

J. H. PHELPS, SHARON, WIS.

A few among many of the original Advertisements now being used by the

WEBER PIANO COMPANY

In the leading Newspapers and Magazines.



ALL MUSICAL ARTISTS ENDORSE THE WEBER PIANO.



The Wonderful Weber Tone
is found ONLY in the
WEBER
Pianos.



The Other Side.

[From the Washington Manager.]

CHARLES AUSTIN BATES' criticism of the Bradbury Piano Company's Free Trip to Europe Voting Contest, published in THE MUSICAL COURIER, is but another illustration of another "good man gone wrong." It also shows that very little reliance can be placed in national criticisms of local conditions. Mr. Bates' arguments are all very fine from his point of view, but did he know the other or local side of the question he would be an equally strong advocate of its efficacy. Mr. Bates says: "This free European trip will certainly cause more or less talk, but will it cause the right kind of talk, will it carry one-fourth the convictions that straight-out common sense talk in the newspapers would? That is the question on which the Bradbury Company will probably be expensively intelligent next fall." The complimentary notices alone, computed at only ten cents a line, would have cost the Bradbury Piano Company a small fortune. They are manufacturers, having many branches throughout the country, hence the value of this free advertising is almost incalculable. Let us see what has been the result of the scheme locally.

In the first place, we see a piano company standing second to none in point of reputation in Washington. We see about 70 school teachers, male and female, throughout the city working to secure the trip. We see small "bands" and "associations" organized among the pupils, not only clipping the voting coupons from their own newspapers but going from door to door begging them, necessarily calling the attention of every householder to the scheme, to the company and its business. The voting fever has even extended to newsboys. The writer, upon purchasing a paper one afternoon from a newsboy was beseeched in this manner, "Mister, please clip me that Bradbury Coupon; I wants it for my teacher." The company has not depended solely upon its own reputation in deciding the contest. A committee of three were chosen, comprising the superintendent of the Public Schools, one of the most prominent business men of the city and one of the most prominent newspaper editors; thus every suspicion of partiality has been obviated.

Aside from this, in addition to their regular business the Bradbury Piano Company's Washington manager is also agent for the Henry Gaze & Sons' "European Vacation Tours" and it has called attention to this agency as well as advertised the Bradbury Piano. In addition to having stirred the population of Washington to its very centre the scheme has resulted in the company receiving communications from various merchants throughout the country regarding the trip, expenses, &c., stating that they wished to try it in their own towns. The house of R. Dorman & Co., of Nashville, Tenn., will work the same scheme. A communication was also received from a piano house in California, another in Iowa. Although the contest is less than 30 days old and has yet 30 days to run, more than 100,000 votes have been cast for the various contestants. Special bargains in pianos and organs are also advertised daily right under the coupon. The Washington manager of the Bradbury Piano Company has no hesitation in saying that he considers this one of the most effective bits of advertising yet done by the company.

Notice of Incorporation.

NOTICE is hereby given that the undersigned have formed a corporate company, under the following charter, and will apply on June 1 next to his Excellency, the Governor of the State of Florida, for letters patent thereon:

ARTICLES OF INCORPORATION OF "THE A. B. CAMPBELL COMPANY."

Articles of incorporation of "The A. B. Campbell Company."

1. The name of this corporation shall be "The A. B. Campbell Company," and its principal place of business Jacksonville, Florida.

2. The general nature of the business of this corporation shall be buying, selling, leasing, manufacturing and dealing generally in all kinds of musical instruments, musical goods and other general merchandise, and to do any and all things necessary or incident thereto or beneficial to the interests of the corporation.

3. The amount of capital stock shall be \$110,000, to be divided into 1,100 shares of \$100 each, 350 shares of which shall be preferred stock, and 750 shares shall be common stock; \$50,000 of the common stock to be paid in (the balance subject to the order of the directors), payable in money, pianos, organs, musical goods, bills receivable and piano and organ contracts or leases, being, in part, all the assets, stock in trade and fixtures of the music house of Manier, Lane & Co., now doing business at No. 29 East Bay street, Jacksonville, Florida. Said preferred stock shall bear interest at the rate of 8 per cent. per annum, and guaranteed principal and interest by the common stock, the terms and conditions thereof to be set forth in the certificates of said preferred stock.

4. The term of its existence to be perpetual from date of issue of letters patent.

5. The business of the company shall be conducted by a board of not less than three directors, said directors to be chosen annually by the stockholders at the annual meeting to be held on the second Tuesday of July in each year, and

who shall elect from their number a president, a treasurer and a secretary.

6. The highest amount of indebtedness to which this corporation can at any time subject itself shall not exceed the amount of its paid up common stock.

7. The subscribers to the capital stock of this corporation and their places of residence are as follows: A. B. Campbell, B. F. Manier, Jr., J. W. Lane, all of Jacksonville, Florida, who shall constitute the board of directors, and who shall conduct the business until those elected at the first annual election shall be qualified, and who shall, until their successors are elected, be respectively president, treasurer and secretary.

A. B. CAMPBELL.
B. F. MANIER, JR.
J. W. LANE.

[All the capital stock of the corporation is owned by the three signers.—ED. THE MUSICAL COURIER.]

Mr. Witte Builds.

OUR Mr. Floersheim chanced to be present at Barmen, Germany, on May 11, when the cornerstone was laid for a private residence which Mr. Karl F. Witte is about to erect. The new house will be beautifully situated on the top of a hill which is crowned by a large observatory and a new hotel. The spot is reached by electric cars in a ten minutes' ride, and from it one gets a panoramic view of the busy town below and a part of the valley of the Wupper. The ceremony of placing the stone was attended by members and employees of the old established firm of Rud. Ibach Sohn, of which Mr. Witte, who is also well known in this country, has for several years been the esteemed business manager. Speeches were made by Messrs. Witte, senior and junior; Mr. Walter Ibach, Mr. Lange, Sr., the architect and builder; by Mr. Fuchs, cashier of the firm of Ibach, and Mr. Lange, Jr., and by Mr. Floersheim. A jolly dinner, topped off with considerable Rhine wine of the best quality, wound up the auspicious ceremony.

Boom the Edna.

YOU will notice on one of the pages in the trade department of this issue of THE MUSICAL COURIER a very pretty advertisement, combining the cut used by the Edna Organ Company, of Monroeville, Ohio, as used on their envelopes, with some appropriate reading matter. Boom the Edna!

Well, why shouldn't the Edna organs be boomed? A careful investigation into the merits of the organs and their methods of construction show that they are entitled to a boom. In each department they employ nothing but skilled workmen. Not a boy is employed in the factory except sweeper and errand boys. Each department is presided over by a competent foreman, and all under the immediate supervision of the officers of the company.

The Edna Organ Company advertise that they do not make cheap organs, but, quality considered, believe that they have the cheapest organ in the market. They believe that with their facilities they can manufacture to better advantage and for less money than almost any concern in the country.

Some reasons given:

They have excellent shipping facilities, are surrounded by forests of ash, oak, walnut and cherry, and purchase lumber from first hands.

They own their buildings. No rent or heavy taxes to pay.

Their men are able to live cheaper, consequently labor is less expensive than in the cities.

They are not making cheap organs, but under the circumstances claim to produce for a little more money a much better instrument than is generally offered to the trade.

In Town.

MONG the trade men who have been in New York this week and have called at the office of THE MUSICAL COURIER are the following:

T. F. Scanlan, Boston, Mass.
A. B. Campbell, Jacksonville, Fla.
R. S. Howard, United States.
Otto Baab, Springfield, Mass.
Jan Steele, Nashua, N. H.
A. D. Hutchinson, Allentown, Pa.
E. V. Church, Chicago, Ill.
H. Wegman, Auburn, N. Y.
J. T. Bower, San Francisco, Cal.
Chas. Keidel, Baltimore, Md.
Adolph Meyer, of Max Meyer & Brother, Omaha, Neb.
Albert Krell, Jr., of Krell Piano Company, Cincinnati, Ohio.
Wm. Rice, of Rice & Holden, Leominster, Mass.

—Mr. Otto Wessell was in Boston last week.

—Mr. Boothe, with Otto Wissner, is again on the road in the interest of the Wissner piano.

—Mr. Chas. Keidel, of Wm. Kraske & Co., has returned to Baltimore, after being here most of last week.

—Mr. John Evans, of Newby & Evans, is on a six weeks' trip among the dealers who handle the Newby & Evans piano.

—Mr. F. W. Follett, manager of the New York office of the Mason & Risch Vocalion Company, Limited, has returned from a trip to Worcester and Boston.

WANTED—A position by a good, all-round piano salesman, thoroughly familiar with the road or retail trade, 20 years' experience, best possible reference. Address S. B., care of THE MUSICAL COURIER.

NOTICE.

Copy of advertisements to appear in the European edition of THE MUSICAL COURIER, particulars about which are given in another column, should reach this office at the earliest possible date, in order to insure proper classification and position.

THE QUESTION OF TOUCH.

VERY few pianists are aware of the fact that the touch of the piano is more influenced by the balancing of the key than by the action itself. Of course it is understood that without a good action there cannot be a good touch; but the action is only one of the four necessities to produce the best results. It is rarely that one finds a piano player who does not, in speaking of the characteristics of an instrument, refer to the "action" of the piano as being light, or stiff, or sympathetic, whereas it is a combination of key leverage, key weighting, action construction and weight of hammer which settles the important matter of touch.

As a matter of fact there is no difference in principle and slight difference in construction between any of the actions used in well-known pianos to-day, and the variations of touch are dependent almost entirely upon the three other points to which we have referred, namely, key balancing, key weighting and weight of hammers.

Messrs. Hardman, Peck & Co., during the past two years, have given this subject most careful study, and the result has been that the Hardman pianos now have a touch about 25 per cent. to 30 per cent. lighter than that formerly existing in them. Not only is the touch lighter, but the quickness with which the key responds to the finger and the hammer drops back to place, in other words the elasticity, is much greater. In the new Hardman Baby Grand this result is particularly noticeable, while in the uprights it is so pronounced that even the most critical player is agreeably surprised.

We might remark in this connection that the above analysis is suggested by but one of the many points of delicate improvement which we have recently noticed in the Hardman piano. Intelligent and pains-taking supervision of the product of the Hardman factories evidently is the rule with this progressive house.

Trade Notes.

—A new Wissner style of upright is promised shortly.

—E. A. Smith has opened a music store on Exchange Avenue, Santa Rosa, Cal.

—Mr. P. J. Gildemeester has returned from a long and successful Western trip.

—The Muehlfeld piano will hereafter be handled in the Chicago warerooms of the Pease Piano Company.

—A. M. Krug & Co. is the style of a new firm at Yonkers, N. Y. Their store is at 31 North Broadway.

—J. H. Hancock & Co., of Alton, Ill., suffered a loss of \$3,000 by fire on the 21st inst., on which there was \$2,000 insurance.

—Mr. Adolph Meyer, of Max Meyer & Brother, Omaha, Neb., is in town with his wife, who is undergoing treatment.

—The photographs of the members of the home office in this issue were made by Sarony.

—Holtkamp's music store at St. Mary's, Ohio, was damaged by fire on the 18th to the extent of \$3,000, insurance on which was light.

—The Dickinson Ivory Works at Essex will be moved to Peterborough, N. H., where it will be continued with the keyboard plant at that place.

—The work of removing the machinery from the old Burdett Organ Works at Erie, Pa., to Freeport, Ill., has been commenced under the supervision of Mr. Fred. Burdett.

—By the will of Gottlieb F. Votteler, the South Side organ builder, an estate of \$32,000 is distributed. The provision is inserted that if Henry B. Votteler, a son of the testator, will continue in the business of manufacturing organs he shall have the plant on Jennings avenue; but should young Votteler follow other pursuits he shall receive \$150 and the manufacturing plant shall be divided among all the heirs. The major portion of the personal property and real estate of Mr. Votteler is left to his widow, Anna M. Votteler. At the death of the widow the entire estate is to be divided among the three children, Henry, Gustav and Clara Pauline.—Cleveland "Plain Dealer."

—Not long since a well dressed man rented a piano from the H. M. Brainard Company. The instrument was sent to No. 302 Lake street. When the time for which the piano had been rented expired a representative of the company went to the house where it had been left, only to learn that the piano had been removed. Also missing was the man to whom it had been rented. Since the matter was reported to the police Detective Lawrence has been searching for the piano, and on Monday his efforts were successful. He found the instrument in a house in Wycombe place, where it had been purchased by a woman for \$125, she having paid \$75 down and given her note for \$50. Her description of the man of whom she made the purchase tallies with that of the man who rented the piano from the Brainard Company.—Cleveland "Leader," May 15.

AMERICA'S GREATEST PIANO!

THE MATCHLESS

ABSOLUTELY
THE
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PERFECT
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ONE
OF THE
BEST
SELLING
PIANOS
EVER
OFFERED
THE
MUSIC
TRADE.



A POSITIVE MONEY MAKER.

DOES NOT CONTAIN A DISAPPOINTING FEATURE.

The Acme of Perfection in Construction and Tone Quality.

SHAW PIANO COMPANY, Manufacturers, ERIE, PA.

AMERICAN EXCELSIOR.

TO claim greatness is one thing; to attain to and be recognized as deserving of it is another. Now, the man who uses the phrase "American Excelsior" as a brand evidently claims greatness, for the phrase is a most lofty one and implies an unapproachable degree of excellence in the article or material to which it is applied, and hence a standing of superiority over and above the capacity of any or all among our seventy millions or so of people who may be engaged in the same line of production. Nor is this all. The mechanical genius of America being recognized as superior to that of the whole world, it follows that the best article produced in its special line in America and by American brains and hands must outrival those of foreign lands.

Harry Coleman, Philadelphia, claims for his band instruments the highest point of excellence, and fully believing he has attained thereto has branded them "American Excelsior"—in other words, the *best of the very best*, which latter, it goes without saying, are American.

Is he justified in using this phrase? Do the qualities of his instruments merit their proud title—American Excelsior? Let us see.

For many years Mr. Chas. Missenhalter conducted a band instrument factory in New York City. Being a graduate of the best factories of Europe, and withal possessing the genius for initiating and carrying out original and valuable ideas, he acquired a reputation as a manufacturer of band instruments second to none in the world. Only the other day a musician of Rochester, N. Y., wrote: "There are a number of Missenhalter instruments in this city upward of ten years in use that are in better condition to-day and more satisfactory to the musician than some of those with well-known names that have been in use only a couple or so years." This is an evidence of good scientific and mechanical work, and reflects the highest credit upon Mr. Missenhalter. Had he been as good a business man as he was a skillful manufacturer, to-day he would be controlling the largest band instrument factory in the world. Unfortunately he was not. Therefore when age began to tell upon him, and having acquired a fair competence, he sought to dispose of his vast accumulation of experience, his wonderful methods and right and title to his great name and factory.

About this time (1892) Mr. Coleman was looking for an opening in the manufacturing field, and perceiving the advantage of assuming an established business and name, he consummated arrangements to continue the manufacture of the famous Missenhalter band instruments. He moved the plant from New York to Philadelphia, re-engaged Mr. Missenhalter's best workmen and ransacked the country to find others equally if not more skillful than they; and in this he succeeded so well that to-day no band instrument factory in the world possesses an all around staff of workmen of greater ability. Personally having a mechanical turn of mind, and being also a thorough practical musician, he placed himself entirely in the hands of Mr. Missenhalter, and studied with the greatest assiduity the methods and principles of that famous maker. His keen sense and good judgment enabled him to systematize the results of Mr. Missenhalter's theories and experiences for the guidance of his factory. And now, though working mainly by them in building instruments, he with wide reaching mind seeks to and does incorporate every new, worthy and progressive idea evolved from his own mind or of those in his employ. Thus it comes that his instruments, essentially and entirely modern in all mechanical improvements, are scientifically based upon the acoustical theories developed through upward of forty years of the unremitting study and toil of Mr. Missenhalter.

As Mr. Coleman's efforts became known his instruments won commendation *right along the line*, and musicians of high and low degree alike loudly proclaimed their praises. This, however, did not entirely satisfy him. Therefore when the great World's Fair took positive form he availed himself of the opportunity it presented to place his instruments in competition for an award with and against those of every other manufacturer in the world. He wished to know precisely where,

in the opinion of competent and impartial judges, he stood in the ranks and this is the result:

UNITED STATES.

DEPARTMENT L—LIBERAL ARTS.

AWARD.

Exhibitor, Harry Coleman, Address, Philadelphia, Pa.
Group, 158. Class, 934. No. 9,006.

Exhibit—Brass Musical Instruments.

1. For progress in the scientific method of manufacture of band instruments.
2. For purity of tonal qualities throughout the entire scale, being clear, brilliant and of great carrying power.
3. For symmetry of form and ease of blowing.
4. For conscientious care in all details of manufacture.
5. For superiority of materials employed throughout.
6. For high distinction in which those instruments are held by musicians.
7. This exhibit is unusually fine and represents only articles taken from ordinary stock and not manufactured especially for exhibition purposes. It merits special honor.

(Signed)

EDWIN P. CARPENTER,
Individual Judge.

Approved: K. BUENZ,
President Departmental Committee.

Approved: JOHN BOYD THACHER,
Chairman Executive Committee on Awards.

The number of points of excellence exceeding those in any other document of similar purpose determined him to stamp his instruments *American Excelsior*, for being accorded the highest honors, among all other excellent makes exhibited he felt it to be the title most fitting to designate their merits. It will, hence, be recognized he does not advance this high sounding title with any intent to mislead, but as one that he has honestly won and is justly entitled to assume for his high class band instruments. He claims greatness, but not unfoundedly, because he has attained to it, as the above award amply shows. And every musician who has had the good fortune to become possessor of one of these now famous band instruments indorses that claim. To afford some idea of the warmth of such indorsements the following testimonials are presented:

BOSTON, April 17, 1894.

Mr. Harry Coleman:

Your American Excelsior trombone arrived on time. I had a good chance to try it this week, and have found it in every way more than satisfactory. I tried it in both high and low pitch and find it splendid in tone and tune, and must say it is the *best trombone I have ever played upon*. It is easy to play and has a beautiful tone. Thanking you very much for sending the trombone so promptly, and for the trouble you must have had to make such a handsome instrument, I remain, yours truly,

(Signed) ALFRED RIGG,
Trombonist, Boston Symphony Orchestra.

WORLD'S FAIR, CHICAGO, Ill., May 26, 1893.

Mr. Harry Coleman:

DEAR SIR—After a long and careful test of the American Excelsior cornet, which I received on March 1, I can conscientiously say that it is the best I have ever used. I have tried instruments from the principal makers, and for purity of tone throughout the entire register, as well as for perfect intonation, it excels them all. It is so far superior to the so-called "Best in the world" that a comparison is odious. That you may long live to reap the benefit of your marvelous handiwork is the sincere desire of

Yours truly, FRANK R. SELTZER,
Cornet Soloist, Sousa's Concert Band.

Did space permit we could furnish hundreds of such testimonials from the finest musicians in the United States.

In the matter of musical and mechanical qualities of the American Excelsior band instruments, the award of the expert judges and indorsements of musicians, as above quoted, leave little, if anything to be said. Yet it may be as well to say that whatever special feature of excellence may be found in any other make is to be found in superlative degree in the American Excelsior. Their claim to excellence is not founded upon the one fact of being easy to blow, or of brilliant, flexible, sympathetic tone or accurate intonation, or mechanical perfection, but because they combine all and every good point to be found in every other make, and consequently transcend them all.

The proof of the pudding is, after all, in the eating thereof. You should therefore, when about to buy a band instrument bear this in mind and not fail to send for and test an American Excelsior band instrument—the product of American brains and hands—against any or all of the great makers, home or foreign.

Thus you will convince yourself that the title is not a gaud designed to cover some poorly constructed article and delude the ill posted buyer into parting with his money for something of little if any intrinsic value; but, on the contrary, a grand and worthy title that well indicates the grand and worthy merits of the American Excelsior band instruments as manufactured by Harry Coleman, of Philadelphia, Pa.

WISSNER

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R

The WISSNER Upright Piano stands at the top of the list of pianos that are money makers for piano vendors throughout the United States.

The WISSNER Piano stands by the side of such names as these:

BEEBE, MR. CHESTER H.
BRUCHHAUSEN, MR. CARL.
BUDELL, MISS JENNIE.
CHESHIRE, MR. JOHN.
CHESHIRE, MRS. JOHN.
DUFFT, MR. CARL E.
DUKE, MISS CURRIE.
FIQUE, MR. CARL.
FISCHER, HERR EMIL.
CLOSE, MR. ADOLPH.
HERBERT, MR. VICTOR.
JUNG, MR. HANS.
KING-RIVE, MME. JULIE.
KLEIN, MR. BRUNO OSCAR.
KRYMER, MISS KATHRYN.
LOME-DORLON, MRS. MATTIE.
LORETZ, MR. JOHN M.
MARGY, MR. CHARLES H.
MATERNA, MME. AMALIA.
MARESCHALCHI, MR. ARTURO.

MIERSCH, MR. JOHANNES.
MIERSCH, MR. PAUL.
NAVARRA DE, MISS EMILIA.
NOACK, MISS KATIE.
PEPPER, MR. HARRY.
PETERSEN, MRS. ALFRED.
PETZET, MR. WALTER.
RICHARDSON, MR. WILLIAM.
RIEGER, MR. WM. H.
SAENGER, MR. GUSTAV.
SALAZAR DE, MR. PEDRO.
SCHMITT, MR. H.
SCHROEDER, MR. HENRY.
SEIDL, HERR ANTON.
SHELLEY, MR. HARRY ROWE.
STEINER, MISS EMMA R.
SUMMERS, MRS. MARIE ANTOINETTE.
THALLON, MR. ROBERT.
TITUS, MASTER EVERETT.
VAN DEN HENDE, MRS.

by whom it has been used in concert during the season just ended.

The WISSNER Pianos, Upright and Grand, can be found in the homes of musicians and musical people everywhere, in the warerooms of the most prominent dealers everywhere, and at the

OFFICES AND WAREROOMS:

Wissner Hall, 294, 296, 298 Fulton St., Brooklyn, N. Y.

FACTORIES AND UPTOWN WAREROOMS:

552, 554, 556, 558 STATE ST., BROOKLYN, N. Y.

BRANCH WAREROOMS:

80, 82 MONTGOMERY ST., JERSEY CITY, N. J.

A SUPERINTENDENT'S VIEW.

CHICAGO, Ill., May 19, 1894.

Editors Musical Courier:

The article "Phases of Character," in your issue of May 9, is not only interesting, but instructive, as it does indeed contain more "truth than fiction." But I take notice that you indirectly cast a reflection on the superintendent or foreman of the factory, which places him in a very inferior position. You bemoan the fact that fully one-half of the manufacturers depend on this functionary for the construction and tone of their instruments, from which may be inferred that this is the cause of so many poor and imperfect pianos being on the market. I am led to believe that while THE MUSICAL COURIER may be fully informed on general trade news, it does not know all about the instructions, duties, &c., that a superintendent or foreman is called upon to fulfill, and that these very same instructions are very often the cause of the piano not being as perfect as it should be.

There are three things essentially necessary in the manufacture of pianos, viz., materials, construction and workmanship. To make a good piano all three must be consistently good. Good materials and workmanship with a bad scale will not make a good piano any more than good scale and materials with bad workmanship will. Now if it is a mistake for the manufacturer to depend on the superintendent or foreman for the proper supervision of these important elements, how is the manufacturer going to do it himself and not neglect the most material part of his interests, the selling, which includes the management of the office, advertising, correspondence, etc., etc.? On the other hand, if the superintendent or foreman is constantly reminded of the fact that this, that and the other department, branch or material is costing too much, how is he to blame when the piano is not A1? Just so with the manufacturer, who is confronted with the fact that the price of his pianos is in competition with that of a rival house, for which reason the dealer cannot handle his instruments, which compels him to undersell the competitor in order to remain in the market.

I contend that it is not the error of manufacturers depending on their superintendent or foreman that is flooding the trade with poor pianos; it is rather a condition of affairs over which man has no control, except it be the dealer, who practically has control of the business, as it is he who meets and treats with the public. It is he who can say whether or not \$450 shall be paid for a \$150 piano. It is this method of business which keeps the manufacturer at his wits' end to hold his position in the trade. The manufacturer is to-day as much at the mercy of the dealer as the public is at the mercy of the press. We love and fear both. We have to. We think of them as Pat thought of the bedbug when he said: "Shure an' I don't object to the bug as a bug, but I hate his method of making a living."

Yours respectfully, J. G. K.

THE writer of the above makes some excellent suggestions, but he loses sight of one important matter in connection with this question.

There is no reason why dealers should not handle cheap pianos. Pianos, like other products, have their grade and their relative standing, and in the warerooms of the better class of dealers these distinctions are always made. The hard times of the last twelve months are to some extent responsible for the present apparent prosperity of piano manufacturers who make the lowest type of instrument that has ever been produced, and even such houses as have in the past refused to handle that kind of goods, find that they are compelled to keep a few samples in stock to meet competition. If this goods is sold under its true name and in its proper place and grade there is no harm done—except to the purchaser. But there is always this escape, the instrument can be taken in exchange for the original price, if that price is not out of its class.

But this should be no reason why manufacturers of good instruments of the cheaper grades, well built, commercial pianos, should lower the tone of their instrument for the purpose of conforming with the class of goods now put on the market. It should rather be an incentive to them to improve the quality of their goods in order more to emphasize the difference in distinction between them and the low type. After a while this matter will adjust itself in accordance with the inflexible laws of trade.

The dealer who is honest and who will refuse to take an inordinate profit for temporary advantage will in the long run be the gainer. The dealer and the manufacturer who either separately or by co-operation helps in foisting low grade instruments at high prices upon the public will inevitably become losers. And if this were not so the piano trade itself would be an illegitimate business.

One source of evil exists in the shape of an irresponsible music trade press, conducted by men who

themselves are unable to discover the difference between a hundred and a two hundred dollar piano and a two hundred and a four hundred dollar piano. These men are bound to make a living because the world owes it to them, and for a few dollars they will puff any kind of a piano out of its grade and in that manner injure the legitimate trade. Although it is rather curious, still it is a fact, that these very papers are kept alive through the advertisement of the houses injured by them most.

In a factory discipline should prevail. If a manufacturer is not practical himself he must depend as a matter of necessity upon the superintendent. That superintendent and the manufacturer must have a perfect understanding as to the character and grade of the pianos to be made, and as the manufacturer is responsible himself the superintendent has no other

Behr Brothers & Co. to Resume.

Incorporation Papers Filed.

As yet Mr. G. R. Turnbull, vice-president of the New York Guarantee and Indemnity Company, is the owner of the former business of Behr Brothers & Co.; but the time when he will turn over the business to the new concern of Behr Brothers & Co. is near at hand.

It will be remembered by all readers of THE MUSICAL COURIER that it was Mr. Turnbull who bid in the concern when the same was sold at auction two weeks ago. At that time it was predicted that Mr. Turnbull would turn over the business to the Behrs and the manufacture of Behr Brothers pianos continue.

In conversation with a representative of THE MUSICAL COURIER last Friday Mr. Henry Behr said:

"Yes, we will go on again, and would have done so had we been obliged to hunt for a new factory, draw scales, &c. The Behr Brothers name has been too widely advertised and has received too much honor to ever let it go out of existence. Just what our plans for the future are cannot be thoroughly defined. In the first place we do not know whether we can incorporate under the laws of New York or not while Behr Brothers & Co. is still in effect as a concern under the laws of the State of New Jersey. You know the receivers have not been discharged and we should hate to be obliged to incorporate under any other name than Behr Brothers & Co. However, we hope that the new concern of Behr Brothers & Co. will soon be incorporated under the laws of the State of New York. The incorporation papers will go to Albany either to-night or in the morning [Saturday last].

"The capital of the new house I prefer not to give, but Mr. Herman Behr goes in with us and will back everything to the utmost. We intend devoting ourselves strictly to the wholesale business, having learned by bitter experience that a manufacturer should attend to manufacturing, leaving the rest of the business to the dealer. We shall indulge in no more expensive retail warerooms, nor open any branch houses. We shall keep Mr. Fisher as superintendent, and as far as possible have our old force with us. Some of the men with us formerly have settled elsewhere, but our old force is with us yet. Mr. Hansing will not be with us." (Mr. Hansing will manufacture parts of pianos we learn.)

"The piano as made formerly will be manufactured by the new concern and its high grade will be maintained. Nothing will be left undone by us to increase the already high standing of the Behr Brothers' pianos. Just when we can go to work it is impossible to say. As soon as we shall receive incorporation papers we expect to have things in shape to buy the business from Mr. Turnbull, and will then turn in and manufacture."

Mr. Herman Behr is a brother of Mr. Henry Behr and is reputed to be very wealthy. As yet the courts have not acted upon the auction sale nor released the receivers. This will probably be done this week, and should there be no hitch the new concern of Behr Brothers & Co. will probably be making pianos ere we go to press next week.

The outcome of the whole matter will probably gratify the many dealers who have handled the pianos manufactured by Behr Brothers & Co., and found them satisfactory instruments, commercially and artistically. It is now nearly a year since the crash came, during which time the actions of the receivers, Mr. Martin W. Brett and Mr. Henry Behr, have been marked by equity and dignity. Both gentlemen have acquitted themselves of a hard task with honor. Both are men of integrity, and that a new concern should spring up out of the ruin is most satisfactory to them.

A Chance.

A THOROUGHLY well established piano manufacturing business, paying a handsome profit, offers for sale the interests of one of the partners who desires to retire. This interest can be purchased at about 70 cents on the dollar, cash or on time with good security.

The business is remunerative and has a steady, regular trade which was not affected to any extent by even so serious a condition as the past crisis, and it made a good profit in 1893.

Particulars can be given only to reliable parties who can give evidence that they are seriously contemplating business propositions. Address P. B. F. S., care of THE MUSICAL COURIER, 19 Union square, New York.

Lawrence & Son Piano Company.

Will you not take special pains to examine the cut of the Lawrence & Son's piano which appears in this issue of THE MUSICAL COURIER and note the style of case, beauty of the trusses and the generally artistic air which surrounds the instrument?

Will you not concede then that it is a remarkably handsome piece of work?

Such an opinion will do credit to your taste.

Lawrence & Son are making fine pianos at their well-equipped factory in Marietta, Ohio. Convince yourselves of this fact by sending for a catalogue.

KELLER BROS.
PIANOS-

-PRE-EMINENT
FOR QUALITY OF TONE

Our aim is to use all legitimate means to make an instrument which in quality and price will stand successfully all competition, and thus attain a national fame as a leader. Having the assurance of many experts that our instruments are thoroughly made, we feel confident that our statement will be carefully considered, and if so, we feel assured of increased patronage. Write to —

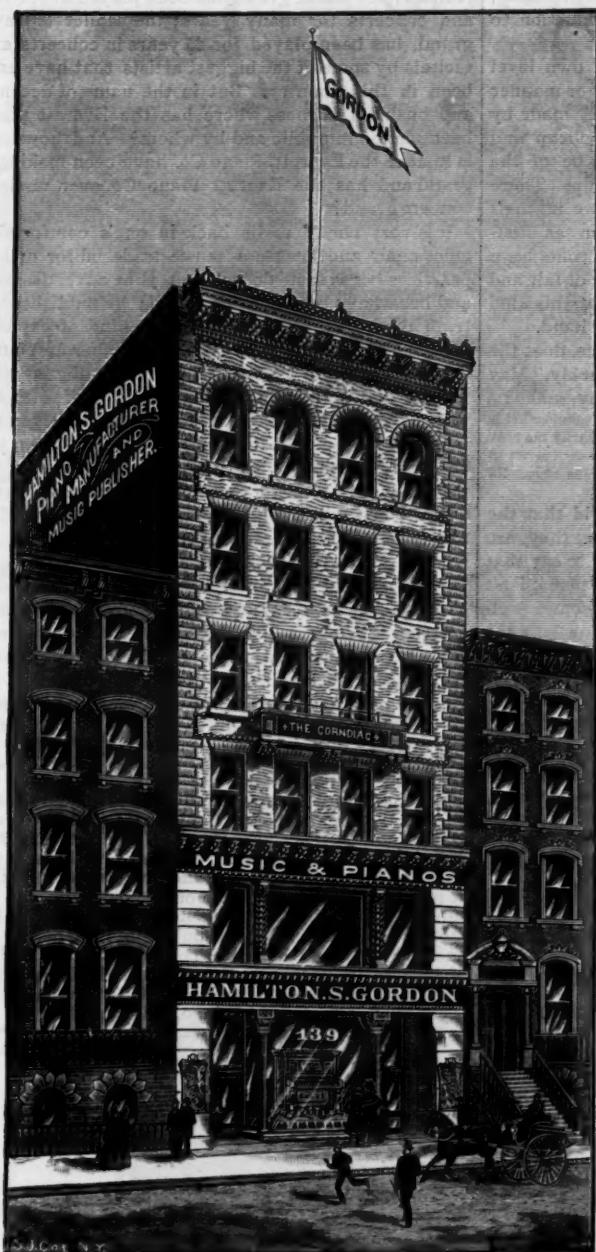
THE KELLER BROS. & BLIGHT CO.
BRUCE AVE. EAST END, BRIDGEPORT, CONN.

For Sale by the Leading —
Dealers in 28 States of
the Union. .

course to pursue but to follow the injunctions laid down or leave the factory. Some superintendents cannot make a cheap piano, or rather a low grade piano, and others again are not adapted to conduct a factory that manufactures high grade pianos; and yet these things also adjust themselves. It seems rather foolish to put into a low grade piano high grade material or good workmanship, or to devote much time to its construction. Such errors defeat the very purpose. However, in reading the small music trade papers we find that all this goods is high grade and first class. Isn't it after all the fault of the manufacturer? And is there any money in manufacturing low grade pianos and claiming that they are high grade? Some of the best manufacturers have said to us: "Don't publish these low prices, because that will drive trade to these very manufacturers." That seems to indicate that if a manufacturer has it well understood in the trade that his instruments are low grade he will get low grade trade—and that is what he wants we should think.

—Mr. Chas. Becht, of the Pease Piano Company, was in Boston last week.

—Mr. Mason Currier has accepted a position with the Estey Piano Company, and will probably represent them on the road.



—WAREROOMS.—

The Gordon Piano Factory,

37, 39, 41, 43 & 45 NINTH AVENUE,

NEW YORK.



New Home . . .

OF THE

Music and Piano House

OF

HAMILTON S. GORDON,

(Successor to S. T. GORDON & SON.)

139 Fifth Avenue, New York,

PUBLISHER OF

SHEET MUSIC AND . . .

. . . MUSIC BOOKS,

MANUFACTURER OF

The Gordon Piano.

THE CONVERSE SOLID ARM BANJO.

THE GORDON MANDOLIN.

THE GORDON GUITAR.

SOME INQUIRIES, &c., &c.

E. L. WELCH, of Waterville, Conn., writes to THE MUSICAL COURIER:

"Will you kindly inform a reader of your valuable paper as to the grade of a piano called the Stewart, manufactured or said to be manufactured at Boston? Is it a stencil piano or is there a company by that name?"

A man named Stewart made pianos in Baltimore during the end of last century and he was a first-class maker for his days. At present there is no such factory, and any kind of a modern piano with that name on purporting to have been made in this country must of necessity be a stencil and, a stencil is always low grade, notwithstanding several Chicago trade papers.

McKannon Bros. & Co., of Burlington, Vt., write to us May 16th as follows:

"Will you kindly answer us through your valuable paper what the Morrison piano is. The writer has had ten years in the music business and has not been acquainted with such a make. We feel sure it is a stencil and are anxious to find out to show a customer of ours."

Morrison is a stencil. A man named Morris makes pianos and also makes stencil pianos; he may have a son and may conclude that it is a Morris-son piano that will offer opportunities for a new name. However, Mr. Morris may have nothing to do at all with this stencil. Stencilers are hard up for names. "Burlington" would be a good stencil name for Vermont, and why a man wants to sell a stencil "Morrison" in Vermont when he can sell a stencil "Burlington," we can't appreciate. Stencil pianos are rotten from a musical point of view.

C. M. Conger, who deals in pianos at Scranton, Ia., sends us a circular of Montgomery Ward & Co., Chicago, and asks us to let him know who makes the pianos and organs sold by that firm. Some of the organs are called Windsor; some are called Champion. The piano cut on the circular calls the piano Windsor with Montgomery Ward & Co.'s name above it.

In this circular the firm says: "We finally succeeded in making arrangements with one of the best manufacturers in this country to build us a line of upright pianos of the highest grade." And this is an acknowledgment of Montgomery Ward & Co. that they do not manufacture the piano. They furthermore state that "their confidence in these pianos is unlimited." Probably this wouldn't be the case if they made them themselves, for a stencil piano is always prima facie evidence in itself that it isn't worthy of confidence. They ask for this piano, including a scarf and plush stool, \$170 net, and the piano probably costs them \$100. If they pay any more for it it shows they don't understand the piano business.

In calling this piano the highest grade they follow the plan of the Swick Piano Co., whose circular, now in our possession, makes the same claim. A Chicago trade paper says that the Bush & Gerts piano is also high grade. The Everett Piano Co. also claims its piano to be first-class and high grade, and there are about a dozen stencil pianos that sell for \$100 wholesale, making the same claims that these factories make.

Montgomery Ward & Co. say: "We wish it understood that our Windsor pianos and organs are not to be classed with the inferior instruments with which the country is being flooded, as we would not under any circumstances allow our name to be associated with any article that we could not thoroughly recommend." That's perfectly consistent; they associate their name with these low grade goods which they recommend, and to us it is one of the inscrutable mysteries of trade how a large firm like Montgomery Ward & Co. can permit their valuable name to be stenciled on such trash.

A Texas dealer sends us a circular of a New York concern (not Swick Piano Co.) offering pianos at \$102. This abominable truck, which isn't worth house room, is offered on a letterhead that claims that the "piano has no equal in mechanical construction, solidity, strength and durability." Now we should like to ask a concern like the Everett Piano Co., and like Bush & Co., how they can permit their literature to go out on a similar basis as this does? A Chicago trade paper says that "none superior" can be applied to the Everett piano, and here is this \$102 box that says on its letterhead, "Equaled only by a few." Can large, responsible firms afford to keep this thing up?

The Smith & Barnes Company say in their catalogue "highest grades of material and workmanship." Why then not highest prices or high prices? Why keep up this nonsense in the piano business? There is one redeeming feature about the Smith &

Barnes in that they say that their pianos are the best made for the money. That's good common sense; but the other statement is a flat contradiction to this.

Of course these things will find their own level after a while. The public in some shape or manner will indicate its displeasure at the claims made by people who manufacture articles either cheap and medium grade and then claim them to be of the highest grade of professional workmanship. There are thousands of people to-day who have in their homes good medium pianos sold to them as first-class and high grade goods. Inordinate profits have been made and advantage has been taken of fair and square competition that would not permit this kind of business; but no remedy seems to be at hand.

What kind of an impression, for instance, does the following advertisement in "Harper's Weekly," May 12, published by the John Church Company, make?

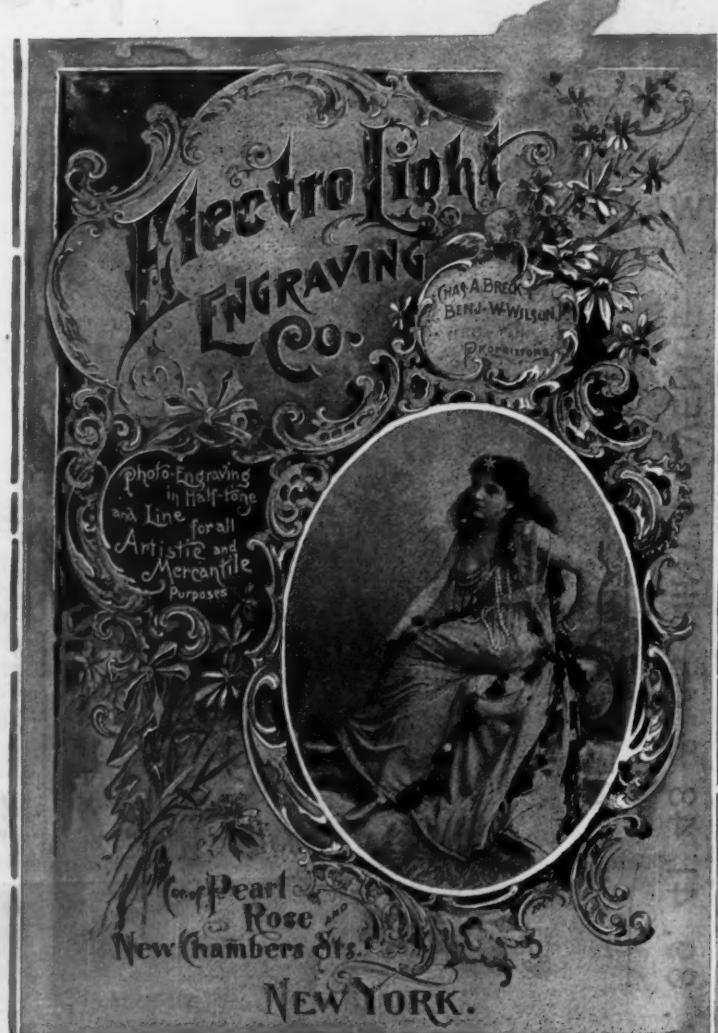
Pianos most often seen on concert platforms and recommended in advertisements by professional players are not necessarily the best. They sound well because they are usually tuned before each performance, and their good points are brought out by musicians chosen for their skill.

The John Church Co. here tells the world that the great concert pianos sound well because they are tuned before performances. This means to say that the Everett Piano either sounds well because it isn't tuned before a performance, or doesn't sound well when it is tuned before a performance. Now let's see about this thing. Above this advertisement is a cut of a grand piano in a concert hall with a pianist seated at the grand in the act of playing, and with this the impression is to be created that the Everett grand piano is used at concerts. The pianos that are used in concerts in this country and in piano recitals, East and West are the Steinway, the Weber, the Chickering, the Knabe, the Decker. Mr. Sherwood has been giving piano recitals for a number of years on the Mason & Hamlin piano, and that instrument has been played in Boston Symphony concerts and by other eminent performers outside of Mr. Sherwood. The Kimball grand has been played by a number of artists, and Mr. Liebling has been giving recitals on it East and West. The Conover grand piano has been played at recitals; the Gildemeester & Kroeger piano has been

played at the Music Teachers' conventions and at recitals; the Miller grand has been played at recitals and concerts for many years; the Hallet & Davis grand, has been played for 25 years in concerts and recitals by some of the biggest artists that have ever been in this country. But in the name of decency and business fairness where has the Everett piano been played in public and by whom? And how long is it since the Everett Piano Co. have been making a grand and has the Everett Piano Co. ever made a concert grand?

It is very cheap to lie back in one's comfortable office chair and accuse a music trade editor of bad practices because he doesn't get your advertisement and because in consequence of this he publishes the truth about you. It is the cheapest kind of exploit; but we claim that it is even much cheaper and much more ordinary to go out before the intelligent community and before the people of the United States with a statement that on its face implies that you are making grand pianos for concert purposes, when you are doing nothing of the kind, and that also tells the people of this country that the great concert pianos that are heard in public "sound well because they are usually tuned before each performance." Of course that is an impudent falsehood and in some quarters would be called a downright lie. Concert grand pianos do not sound well simply because they are tuned before a performance. They sound well for other reasons, and they sound well for the very reason that is lacking in the manufacture of the Everett pianos. And now we will state for the benefit of everyone concerned that The John Church Company knows this.

No great pianist has ever played an Everett grand piano in public. When the time comes that the Everett Piano Company manufactures concert grand pianos the time will then have arrived to say something about their concert grand. Their upright piano, if sold at the proper price, can make the same claim that the Smith & Barnes piano makes, namely, that it is the best [made for the money; but to go into big advertising mediums, and by insinuendo and implication attempt to mislead the public into the belief that the Everett piano as a concert piano is in the field, or that it competes with the great makers, is about equal to the claim of the Swick Piano Company that they make a high grade piano.



THE ENGRAVINGS IN THIS NUMBER WERE ALL MADE BY THIS COMPANY.

ESTABLISHED 1846.

C. G. RÖDER,
LEIPSIC, GERMANY.



Music Engraving
and Printing,
Lithography and
Typography,

Begs to invite Music
Houses to apply for
Estimates of Manu-
scripts to be engraved
and printed. Most
perfect and quickest
execution; liberal
conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

GORGES & GRUBB,

(Successors to F. FRICKINGER), Established in 1837.

MANUFACTURERS OF

PIANOFORTE ACTIONS.

Grand, Square and Upright.

— NASSAU, N. Y. —

UNRIVALLED



GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

THE NEEDHAM
PIANO ORGAN COMPANY,
MANUFACTURERS OF

THE NEEDHAM PIANOS, THE NEEDHAM ORGANS

UNEXCELLED FOR
FINISH, DURABILITY AND TONE.

LEAD THE WORLD FOR
QUALITY AND WORKMANSHIP.



E. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT

Office and Warerooms, 36 East 14th St. (S. W. Corner Union Square), New York.

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.
RUSSIA—HERMAN & GROSSMAN, St. Petersburg and Warsaw.

AUSTRALIA—SUTTON BROS., Melbourne.

GERMANY—BÖHME & SÖN, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christchurch.

INDIA—T. BEVAN & CO., Calcutta.

BRAZIL—F. RICHARDS, Rio Janeiro.

(For American Agencies address Home Office as above.)

UNSURPASSED

R. W. TANNER & SON,



MOUSE PROOF
Pedal Feet

OVER
100,000 PAIRS IN
USE.

Send for Catalogue.

NEARLY 60,000 SOLD!!



PEASE PIANO CO.,

316 to 322 West 43rd Street,

— NEW YORK. —

No. 46 Jackson Street,

— CHICAGO. —



G. O'Connor

Manufacturer
and Carver of

**Piano Legs,
LYRES and
PILASTERS,**

IN A VARIETY OF
STYLES.

Orders from dealers prompt-
ly attended to.

FACTORY:

510 & 512 West 35th St
Bet. 5oth and 51st Aves.

YOURS
IF
YOU
PAY
THE
PRICE.

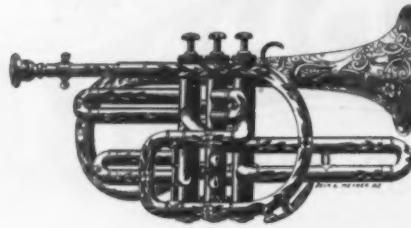


NO
Exorbitant
PRICE.

STYLE TRIUMPH—OUR LATEST.

Weaver Organ & Piano Co., York, Pa.

Victory Compensator.



THE above cut represents one of the latest of the F. Besson & Co.'s improvements in cornets.

The Victory compensator is the outcome of much thought and experience on the part of Besson & Co. The perfection of this instrument has been a question of years, and its accomplishment has made it possible for musicians of mediocre attainments to perform in a very acceptable manner, while one endowed with musical genius can become a veritable artist. This is in a great measure perhaps wholly due to peculiarities in construction, there being a double air column in the valve tubing, thereby giving a great advantage over any other make of brass instruments. To be more explicit, each valve in this instrument—and not in cornets alone, but in alto and tenor horns—possesses two distinct air passages and a second set of slides which are placed below the slides on the valves of the ordinary cornet. This second column of air is carried through the double tubing from the third valve, giving an even quality of tone. The fingering on the Victory is well nigh faultless, a point that every musician will at once appreciate; whether done in a "false" way or whether the old style fingering is adopted it will be found that the notes are always in tune.

The defect usually existing in the first and second valves of the ordinary cornet are entirely dispensed with by the use of the compensator. Although extra tubing is necessary, yet this tubing is so arranged that the symmetry of the instrument is not marred. An examination of the above cut will convince one as to this point.

The following letter was received from Mr. Henry Z. Rees, musical conductor, of 1117 Chestnut street, Philadelphia, and is a very strong testimonial for the Besson compensatory cornets and comes from a thoroughly reliable and most competent musician.

PHILADELPHIA, May 18, 1894.

Mr. Carl Fischer, New York City:

DEAR SIR—It was my pleasure on Tuesday last to try one of your Besson compensatory cornets; to say I was pleased does not begin to express my opinion. It is the most perfect instrument I have ever played on, its correctness as to time being nothing short of phenomenal, the most awkward notes being perfectly in tune, and the tone being only such a one as you will find in a Besson—this tone being peculiar to that make alone. In my experience as a cornetist and soloist, it has been my pleasure to try almost every make of cornet, both domestic and foreign, and can truthfully say that Besson is in a class by itself. My register on the cornet being from pedal G to the octave above high C, these notes I can produce clearly and distinctly on the Besson as on no other; the general workmanship being the most perfect of any I have ever seen, for which Besson is justly noted.

My opinion of it is: It is not as good as the best, but the finest and is not approached by any.

Wishing you much success, as you richly deserve, in getting a corner that can be used by musicians,

Believe me yours sincerely,
(Signed) HENRY Z. REES.

The American representative of F. Besson & Co. is Mr. Carl Fischer, No. 6 Fourth avenue, New York. Mr. Fischer has lately acquired the building adjoining his store, as previously mentioned in THE MUSICAL COURIER, and it is at the present time undergoing extensive alterations. When completed the two stores will form the home of one of the largest musical instrument and music publishing businesses in this country.

It is Mr. Fischer's pride that his stock is complete. He imports himself all goods of foreign make carried in his stock. He makes once each year a trip abroad purely in the interest of his business.

Behning & Sons' Troubles.

THE New York firm of Behning & Sons—Henry Behning, Sr., Henry Behning, Jr., and Gustave Behning—piano manufacturers, confessed the following judgments during the past week.

Max Weil.....	\$5,000
Mrs. Wendland (H. Behning, Jr.'s mother-in-law).....	4,000
Curt Plump.....	1,000
Celluloid Piano Key Company.....	500
Wm. Tonk & Bro.....	2,500
	\$13,000

The firm has made great efforts ever since its failure, three years ago, to pay the original indebtedness of about \$65,000 and did actually pay off all but \$18,000 of this sum, a most remarkable showing in view of losses aggregating about \$20,000 and the general condition of trade during the past year.

The sheriff is in possession of the premises and stock and the sale will probably take place during the coming week. There is considerable sympathy in the trade for the firm, as it was generally known that it had been making



THE ABOVE CUT REPRESENTS STYLE C OF
STRICH & ZEIDLER'S MAKE.

HEIGHT 4 FEET 6 INCHES.

ONE OF THEIR MOST POPULAR SELLERS.

the most strenuous efforts to save itself. The Schmidt failure at Evansville, the Scherzer failure at Philadelphia and the Weaver & Williams failure at Olean caused a total loss of about \$18,000 to the firm.

H. & D. in Kansas.
NEWS reaches us that the well-known firm of Carl Hoffman, of Leavenworth, Kan., has taken the Hallet & Davis piano for its territory and that the first shipment has already been made. This is just one additional evidence of the energy that the Hallet & Davis Company are showing in the disposition of their pianos since the Chicago change has taken place.

Carl Hoffman is one of the most active dealers in the trans-Mississippi section, and he is sure to do a large trade with the Hallet & Davis piano.

John Friedrich & Brother.
THIS firm of violin makers, importers of violins and violin merchandise, located in Cooper Union, have recently arranged their manufacturing department in rooms above the salesroom.

These rooms are pleasantly situated, facing the front of the building, are light and exactly suited to their purpose.

The business of Friedrich & Brother has continued remarkably active considering the times. They have a clientele among musicians who are dropping in for strings and repairing and exchanging violins, and something the whole time, which in the aggregate amounts to a substantial business.

In the near future Mr. John Friedrich will go to Europe, as is the custom each year, to replenish their stock.

Hutchinson, of Allentown.
M. R. A. D. HUTCHINSON, of Allentown, Pa., is handling the McCammon pianos, made at Oneonta, N. Y., and is meeting with excellent success with them.

Mr. Hutchinson has quite an extensive territory, and is in competition with large houses and many leading makes

of pianos. He has found that the McCammon instruments meet about every requirement of his trade; that they are substantially made, and he has never sold one yet that has not worn well and given satisfaction.

Mr. Hutchinson is also the representative of the Miller Organs, of Lebanon, Pa. To quote his own words regarding these instruments: "They are the best made, smoothest toned, most desirable instruments for the money that I have ever come across." Mr. Hutchinson has been in business for twenty-three years, is a practical mechanic and musician. His testimonial is worthy of consideration.

Marked Business Activity with the Bradbury Pianos.

WE HAVE RECEIVED FROM A DISINTERESTED SOURCE THE FOLLOWING.

FREERON GARRETSON SMITH is unquestionably an active, energetic, stirring, business man; and whatever he takes hold of has met with success, and the business in the Bradbury Pianos was never more active, all things considered. If you could look in at his Case Factory (which is the largest and most complete, not only in New England but in the United States, and in fact, in the world) you would be greatly pleased to see the number of workers employed there; and why? Because the plant is superior to any other—the most modern machinery being used, the most competent men employed, and level-headed man to direct affairs.

At the Brooklyn Factory you will also find one of the most complete institutions in the trade; and though it is without beat or surprise, and is thoroughly done, the Bradbury Pianos are still the best selling instruments which is placed upon the market. The workmanship in every department is thoroughly first-class; new scales of octaves are being introduced which are most excellent, and the latest styles of Case, viz., the Renaissance, Columbian and Colonial, are simply beautiful in design.

Selling and hearing is better; and you have only to see these new styles and compare them with the Old Reliable Bradbury, to be convinced that it is to the interest of every dealer in unoccupied territory to secure the agency of these world-renowned instruments.

Messrs. Grant and Wayne Hollenbeck, formerly of Athens, Pa., have purchased the music business of R. T. Stansbury at Bath, N. Y. Both are musicians and understand their business.

Messrs. Henry Behr and Martin W. Brett, receivers for Behr Brothers & Co., last week filed in the United States Circuit Court a statement showing that they had sold \$36,279.48 worth of stock belonging to the company. The court confirmed the report.

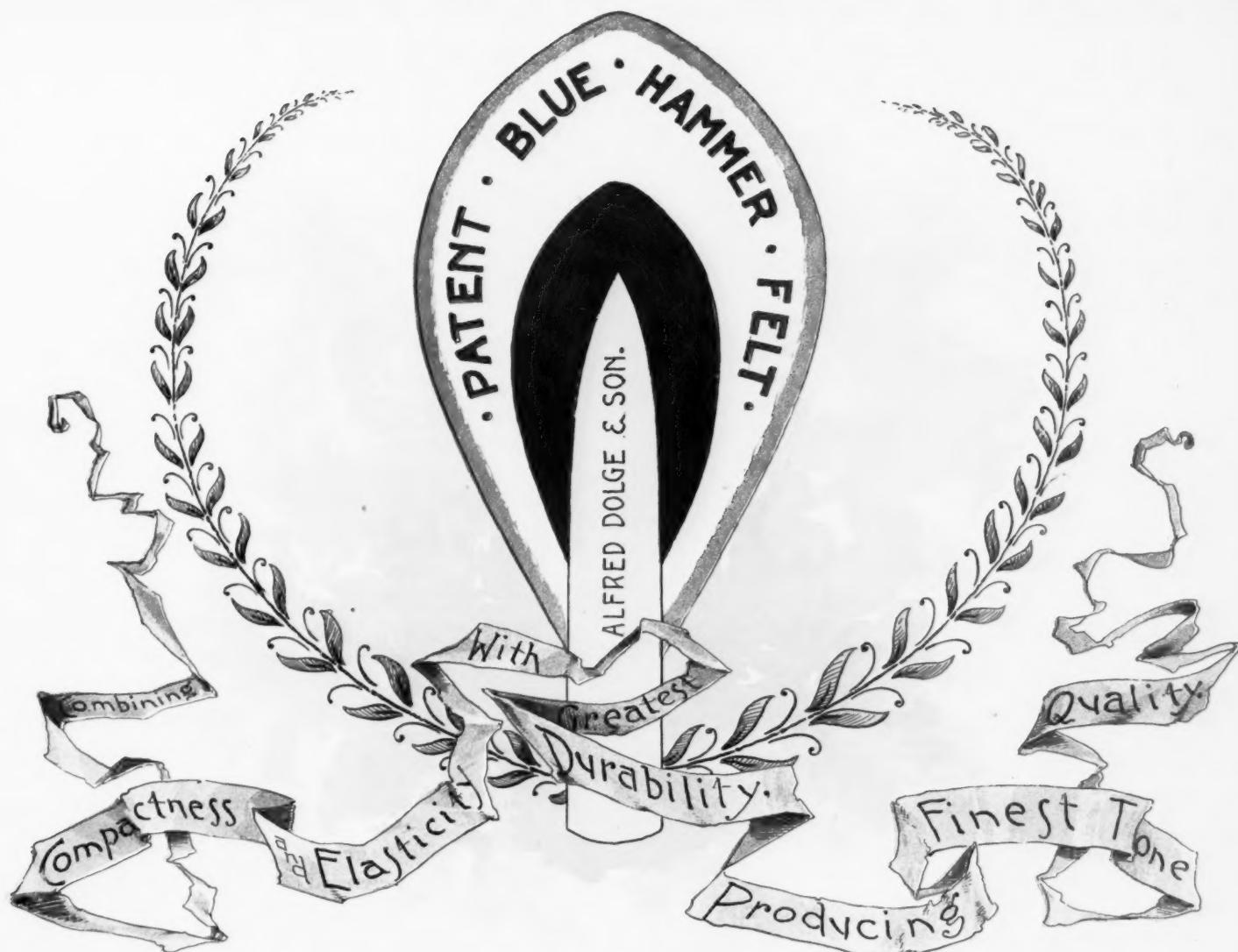
WANTED situation as bellyman by a first-class man; has had 15 years' experience in first-class shops only, and is thoroughly conversant with every detail of bellying in every style of piano. Address M. J. Fried, 334 West Forty-second street, New York city.

EDNA
BOOM THE
EDNA
We Lead the Trade.
HIGH GRADE INSTRUMENTS ONLY.

The war is on against cheap organs as well as cheap pianos. If you expect a future for your business do not longer impose a cheap organ on your customers, but secure at once the agency for the Edna Organ. Order sample organ and write for catalogue at once. Dealers are cordially invited to visit the factory and see for themselves.

EDNA PIANO AND ORGAN CO.,
MONROEVILLE, OHIO, U.S.A.

• HIGHEST AWARD •
WORLD'S COLUMBIAN EXPOSITION
CHICAGO, 1893.



"BLUE FELT,"

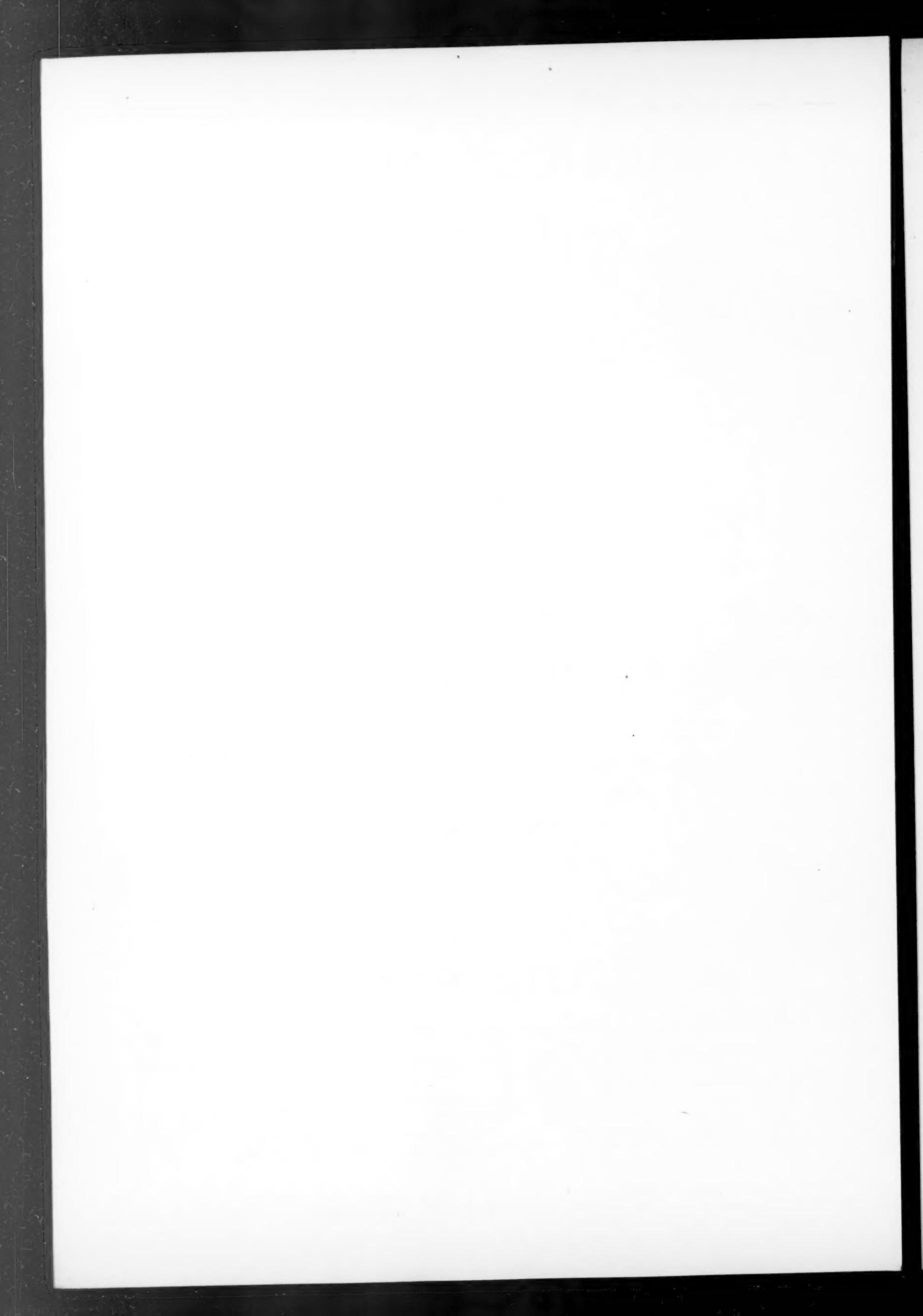
The combination of a peculiarly fine blue hair interfelted with the finest wool, producing a delicacy and pliancy superior to all Piano Hammer Felts made in Europe or the United States,

IS THE LATEST INNOVATION OF

ALFRED DOLGE & SON,

FACTORIES: DOLGEVILLE, N. Y.

110 & 112 EAST 13th STREET, NEW YORK.



HARDMAN & LA GRASSA Grand and Upright PIANOS.

INDORSED BY

{ MANCINELLI, SCHALCHI, VIGNAS, WM. C. CARL, MARIE MERRICK,
BEVIGNANI, GUERCIA, CERUELOS, J. W. PARSONS PRICE, AND MANY OTHERS.

615-617-619. TENTH AVENUE, CORNER 44TH STREET, NEW YORK.

STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 & 513 E. 137th St., New York.

HAZELTON BROTHERS

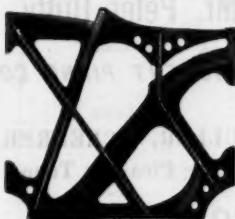
THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK

FARRAND & VOTHEY,*High Grade Organs,*Branch Offices:
NEW YORK, CHICAGO.

DETROIT, MICH.

**PIANO PLATES.**Send your address and receive a Sample Plate
and Prices. Charges prepaid.

L. E. HOYT & CO., Walton, N. Y.

CLEVELAND FOOTE, Agent, 47 Broadway, New York.

THE COLBY PIANO CO.,
MANUFACTURERS OF
GRAND AND UPRIGHT PIANOS.

Factories and Main Offices: ERIE, PA.
CHICAGO: 327-329 WABASH AVENUE.

THE JULIUS N. BROWN CO., WESTERN AGENTS

**STULTZ & BAUER,**

— MANUFACTURERS OF —

Grand and Upright
PIANOS.FACTORY AND WAREROOMS:
338 and 340 East 31st St., New York.

FRANK A. STRATTON & CO.,
Musical Merchandise.

Representing in the United States and Canada the following well-known manufacturers:

TRAUGOTT, SCHNEIDER
& CO.,
"Magdeburg" Accordions.C. H. MEINEL,
Harmonicas.CURT SCHUSTER & OTTO,
Violins, Bows, Strings and general Musical Merchandise.STANDARD MUSICAL
STRING CO.,
Steel and Wound Strings.AUG. HEINEL, Jr.,
Band Instruments.A. W. ESCHENBACH & SÖHNE
Band Instruments.

FRANK A. STRATTON & CO.,
37 Howard Street, New York.

Highest and Special Award, World's Columbian Exposition, 1893.



CARL FISCHER,
6 & 8 Fourth Ave., New York.
Sole Agent for the United States for
F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the easiest blowing and most perfect instruments made. Band and Orchestra Music, both foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, wholesale and retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the best quality obtainable.

Some of the many Specialties I Represent: E. RITTERSAUSEN (Berlin), Boehm System Flutes: COLLIN-MEZZIN, Paris. Celebrated Violins, Violas and 'Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments; CHAS. BARIN and SUÈSS celebrated Violin Bows.

CHASE, ROBERTS & CO.,

MANUFACTURERS OF

PIANO VARNISHES
BROOKLYN, N. Y.

Zanzibar Varnishes a Specialty.

PREScottWITH THE NEW
SOFT STOP.EXCEL IN
TONE, TOUCH, DESIGN,
DURABILITY AND WORKMANSHIP.HIGH GRADE.—TWO SIZES.—TEN STYLES.
TERRITORY PROTECTED. WRITE FOR PRICES.PREScott PIANO CO.
CONCORD, N. H.

ESTABLISHED 1856.

DAVID H. SCHMIDT,
(Successor to SCHMIDT & CO.)
FELT COVERER OF PIANOFORTE HAMMERS,
312-314 East 22d Street,
NEW YORK.**MUNICH ZITHERS.**Acknowledged as most excellent manufacturer.
(Premiums: Paris, 1867; Wittenberg, 1869; Nürnberg, 1882, &c.) Easy response; large tone; solid construction. Only best seasoned material used.F. X. LECHNER SOHN,
ESTABLISHED 1865.
Risenmannstr. 2. MUNICH, GERMANY.**KRANICH & BACH**

Grand, Square and Upright

PIANOS.Received Highest Award at the United States Centennial Exhibition, 1876,
And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years.
Illustrated Catalogue furnished on application.
Prices reasonable. Terms favorable.Warerooms, 237 E. 23d Street.
Factory, from 233 to 245 E. 23d St., New York.

EXPERIENCE NO. XII.

DID you find out whether there was any difference in the prices of pianos? I did not see anything in the paper about it. It is hard to find out, I guess, for Monk's paper this week, which is very good this time, has no word on the subject, which shows that he could not find out, for whatever he knows always appears in his paper, which, as you know, is a small one.

I have not seen him, but by gum (not arabic but English), I met Terrier, and he made me join him at Blue-walk's yesterday. He told me he was going to publish another trade list for the benefit of the trade, and asked me to correct it, as, he said, I was a traveling man and got around lively and would naturally know all about it. He gave me the proof sheets, and I send you a few of the names on the list. They are beauts. See here:

A NEW TRADE LIST.

Jonas Chickering.....	Piano manufacturer....Boston, N. E.
Calenberg & Vaupel.....	Organ dealers.....Jersey City, Mo.
Billy Booth.....	Violin Broker.....Camden, N. W.
The Presto.....	Des Moines, Ia.
A Monthly.....	Washington, D.C.
Daniel F. Beatty.....	Piano factory.....New York.
E. H. McEwen.....	Piano manufacturer.....Cincinnati, Ia.
De Volney Everett Piano Co.....	Manager.....New York.
W. A. Kimberly.....	

These are only a few of the list, but the whole list is on the same basis. He has eight piano manufacturers of Oshkosh in the drum business and not a single sheet music house at Natchitoches, La. At Passamaquoddy, Me., there is not one dealer, and the town is located in Lima, Ohio. San Francisco is in Kansas City, and the dealers there have all been altered. You never saw such a list. Some States left the Union altogether, a regular secession movement, and Washington is divided into two, one-half called South Dakota and the other Oklahoma. One dealer, whose name is probably Smith, is called Schmidy, and Brown Brothers are down as B. R. Ownbros. There is a firm called D. A. Mfool & Co., but the location is not mentioned. I am going to return the list, because I am not able to cope with it.

But to return to Terrier. He got a small table between himself and myself, and began to pump me, and you can imagine what it means to be subjected to such a test. Terrier is one of the few brainy men in the whole trade and a successful journalist besides. It is not an easy task to be put under the searching rays of his intellect, but there I was, and what was I to do? Join him, which I did, when he called for the third round.

Pump I. "Well, Poccet, wouldn't you rather be out here in Chicago than in New York. So much more social, you know?" I could not answer offhand, so I parried. "Oh, I really cannot tell." "But, Poccet, you know by gad that this is blank blankedest blank blank town on earth, blank blanket. What in the blank is the use denying it. You blank blank New Yorkers, what in the blank have you to compare with this blank blank town anyhow? Say, Poccet, what's the matter with taking another? No, by blank, I won't let you. It's mine this time. Here, you blank fool of a waiter; didn't you hear my order, blank blank you? Two Martinis, Holland; none of your Old Tom. What'll you? Two more, right away. Blank blank it. Now you know it; you know that you are not in it. I don't give a blank. Here, waiter, two Martinis, Holland; no Old Tom, blank blank you. What'll you have, Poccet? Make it two more. The piano business be blanked. Say, Poccet, I can go East any time and get thirty full pages of extra advertising on any kind of a blank racket—say, what'll you have? Here, waiter, two Martinis, Holland; no Old Tom, you blank blank fool. Talk about New York, it ain't in it. There is not a trade list like mine in the town. I clean up 500 balls on that one, clean money, and been driving in cabs ever since. What'll you have? Here, you blanked waiter, three Martinis, Holland, no Old Tom; make it four. The blank blank trade papers; where, where are they, all of them? What'll have this time? Waiter; say, waiter, lesh have four Martinis, Old Tom, no Holland; make it five. Say, what'll you have this time, anyhow? The blank blank trade papers. Make it six Make it six Martinis; no Old Tom, Holland. Shure, you blanked blank—"

In a little while he had me pumped dry. I could not utter another word. By this time he had gotten up, and with his left hand in his pocket, he was eloquently explain-

ing the trade paper problem, but I could not dare to write the language he used. It was delightful.

Mr. Editor, I want your ear for just one hour when I get back to tell you how elegantly Mr. Terrier declared himself. It was the finest collection of words in the English language ever strung together, whispered in the zephyr breath of a calliope. He sat down and fell asleep, and I rushed off, astonished at the ease with which he pumped me. He never mentioned Monk's name but once, and then he said that Monk was a perfect gentleman. The compliment, coming from that source, impressed me very much; so I hunted Monk up.

But that was in the morning. Monk was depressed. "Say, Poccet," said he, "you were out last night with Terrier on one of his rackets. Now I advise you to keep away from him or I will put your name down on my subscription list." "My God," said I, "what do you mean?" But Monk was obdurate. He declined to be appeased and so I had to promise to keep away from Terrier. Professional jealousy, you see. Terrier's success had made Monk jealous, although he seldom exhibits his feelings. He is an accomplished dissembler; a man who has made a deep study of defying ordinary defects.

Mr. Monk is universally respected here by all the office boys. He never asks them for affidavits either. When you see him enter an office everybody hides in order not to hurt his feelings. He inspires confidence. His broad views are looked upon with reverence by ministers, and his record since his arrival here is clean. He hasn't done a thing. And hence, feeling proud, it wounds him to see some of us out late with Terrier, who is a man of such entirely different animal instincts. But Monk never says one word against Terrier; he usually uses fifty or more; but he believes in the circulating power of Terrier's paper—the "Windyhater"—by the way, a beautiful name.

As between Monk's "Slowgo" and Terrier's "Windyhater," the Chicago trade have no selection, unless they wish to suppress news, and there are firms in the music trade of the East and of Chicago who are always bent upon that. If they don't care to have anyone find anything out they publish it straight away in those two journals. There exists a quiet rivalry between them, but it is very quiet. This extends even into the offices.

Monk's office consists of himself, an office boy and a trade critic at \$20 a week without board. They divide a sandwich between themselves at noon and charge it to postage.

Terrier has an assistant, an affidavit boy and himself. These all go out to lunch and charge it to current expenses. The large expenses of the two establishments constitute the heaviest drain upon the Chicago trade.

Monk was therefore justified to call me to account, and in order to assuage his feelings I agreed to take him to lunch, and for a change he accepted. I knew all the time that I ran another great risk, for the man would be sure to catch me unless I was careful with myself. Men of such mental vigor as those two editors are constantly on the alert, and one has to watch—even his watch and chain.

We sat down—in the Wellington it was, and after we had started Monk began.

Pump II. "Well Poccet, wouldn't you rather be out here in Chicago than in New York? Of course New York is New York and Chicago is Chicago, but (here he started in on the fourth slice of bread, waiting for the soup) New York is not Chicago, and of course Chicago is not New York."

The soup was in by this time. It was Mulligatawny, and he took it for green turtle. "That's what they really call it in the private houses here in Chicago, and it's no mock but real turtle. We catch them out here near the crib. Crib turtles the boys call them, and they've always got their faces turned this way because they walk backward."

Here the hoarse radish was brought in. He put some in the soup, and said; "This is wet Parmesan cheese and it helps to season the turtle soup. Now, I like a little witch hazel with my rhubarb pie. Most people don't, but then most people don't know how to eat. Take our New York friend, the editor of "Music Tired," there's a journalistic eater for you. Eats himself up every few years; but bright and his editorials! my Lord, they are immense. I don't understand them myself."

The roast beef just then came in and I had ordered some mashed turnips, which he took for potatoes. "These are Iowa potatoes. Rice knows all about them. They are darker than the Eastern ones, because it takes so much

longer for the sun to reach here to bleach them. But they are beautiful," and here he eat two slices of roast with his knife. In fact he did not seem to care for that useless object the fork. Forgets it; see?

But he kept on all the same, "We are running a great paper out here now. Do you know, Poccet, that when a man has brains on a trade paper, and has lots of advertising he can make money in course of time, if he keeps his expenses down, spends nothing, has a wife making an outside income and economizing in every direction. I tell you, Poccet, it's the business. Look at the "Windyhater"; (we had reached the pie) a perfect gold mine. I suppose Terrier must be making a couple of thousand dollars a year clear and nothing to do."

That was the fatal climax of the pump. "Aha," said I to myself, "he wants me to let out on Terrier, but I shall not say a word." I did not have to wait very long, for Monk, finding that I did not reply, took a cigar I offered him, and got up, saying he had to go to a piano factory to write up a new style upright, with strings in it.

He said it was a high-grade, first-class piano, and he would soon get the card of the house. "Who are they?" I inquired. "I don't know," he whispered, and slyly looking about, winking at me, "but I found the address on Terrier's trade list." "Oh," was all I said and we parted.

About an hour and a half later, as I was seated in the reading room of the hotel, Monk walked in in bad breath. "Say, Poccet, you know I went over to that place of which I found the address in Terrier's trade list. Well, what do you think it was? A barroom. Say, let's have a drink." We had two and I paid for both, although I drank only one. What a difference between Monk's and Terrier's two systems!

M. T. POCCKET.

WANTED—A young lady with four years' experience in a first-class music store, as clerk and assistant bookkeeper, wishes position; good references. Address Box 1288, Jacksonville, Ill.

SCHUBERT PIANOS

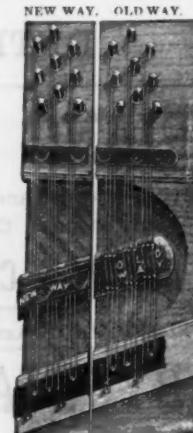
NEW WAY. OLD WAY.

WITH
TRIPLE BEARING BRIDGE
PATENTED SEPTEMBER 26, 1893,
BY

Mr. Peter Duffy,
PRESIDENT

SCHUBERT PIANO CO.

PRODUCES A
FULLER, CLEARER,
More Pleasing Tone.



SCHUBERT
PIANO CO.,
535 to 541 East 134th Street,
NEW YORK.

X X X X X X X X X X X X X X X

X 4 ft. 9 ins. High X

X Is OUR LATEST STYLE—OF IMPOSING
AND ELEGANT APPEARANCE.

X The first glance convinces
buyers that it offers more in
musical value and artistic re-
sults than any Piano before
the trade.

X Unquestionable durability.
Very tempting prices are
offered for this and other styles.

The Claflin Piano Co.

517-523 West 45th St.,
New York.

X X X X X X X X X X X X X X X

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

EMERSON PIANOS are a strictly legitimate product, made legitimately and sold legitimately.

A record of more than FORTY-FIVE years of legitimate industrial and commercial life stands back of the **EMERSON** Pianos.

The instruments are a representative example of the advance in the progress of piano manufacture.

Their construction, their musical qualities, their durability, their appearance, their finish are unquestioned by all unprejudiced judges.

EMERSON Pianos are a source of pleasure to the pianist; a source of profit to the dealer.

EMERSON Pianos are sold in nearly all sections of the country.

Dealers who desire to handle the **EMERSON** can address the

EMERSON PIANO CO.

at BOSTON, where the factory and main office are located; or at CHICAGO or NEW YORK, where direct **EMERSON** branch houses are located.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticise advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XXXII.

The piano advertisers in Cleveland seem to keep everlastingly at it. I believe that the three principal piano houses there are advertised better than those of any other city. I do not mean to say that there are not single advertisers in other places who do as good or even better advertising, but it is infrequent that all of the dealers in one place seem to fully appreciate the value of advertising.

I may say that, personally, I know nothing of the relative size or standing of the three houses whose ads. are reproduced, but so far as I have seen Mr. Coe seems to publish the best ads.

*When a Lady or Gentleman says:
"We Purchased Our
PIANO
From A. D. Coe,"*

*it is understood that the instrument is a
gem and will give the highest
satisfaction.*

A. D. COE,
348 Superior Street.

DREHER
AND
HAINES } Pianos

A visitor to our warerooms this week will find more than fifty of these celebrated instruments on the floor. The stock was personally selected by our Mr. Henry Dreher while in New York, and consists of all the newest and latest styles in Oak, Mahogany, Walnut, Birdseye Maple and Rosewood Cases.

Two carloads arrived yesterday, while two more will arrive today. Now is your best opportunity to select from a large stock. Write for catalogue. Store open Saturday evenings.

THE B. DREHER'S SONS CO.,
371-373 SUPERIOR ST., 29 ARCADE BUILDING.

For Fifty Years the House of Brainard Has Been the Leading Piano Firm of Ohio.

Chickering Pianos.

The productions of the Chickering's for the past year are the finest ever offered and represent in exterior finish and quality of tone the highest excellence of Piano manufacture.

We are the exclusive Cleveland agents for these celebrated Pianos and have constantly on hand all styles of Grands and Uprights in all the various woods. Also full line of Hazleton Bros., J. & C. Fischer and other reliable and well-known Pianos. Illustrated catalogues free on application. Correspondence solicited.

THE H. M. BRAINARD COMPANY,
213-218 Euclid Ave., Corner of Erie.

This one is exceptionally good. It is large enough to attract attention, and the display could not be improved. It

is not an ad. which should remain standing for any length of time, but as one of a series it is excellent.

The Dreher ad. is also good, but in a negative sort of a way.

The same may be said of the Brainard Company's ad. It is, I think, somewhat better than the preceding one.

The opening paragraph is good, because it implies an improvement in Chickering pianos and is smoothly and plainly and strongly written.

The advertisements are all good, as I said before, and taken as a group are much better than are found in the majority of cities.

I told you that the N. W. Bryant Company, of Indianapolis, write good ads. when they want to and when they take the time to do it.

Here is one in which there is such a great improvement on the one I reproduced a few weeks ago that I give it in its entirety:

YOU CANNOT PURCHASE

a Piano intelligently without first examining the

STEINWAY PIANOS

as they are the standard of the world and a most wonderful instrument, by which all other pianos are measured.

No matter what price you intend paying for a Piano, it will pay you to examine the Steinway and obtain a great many ideas that will be of benefit to you in your selection of an instrument. We have on hand a fine assortment of these superb instruments in the various fine woods, and are pleased to show them, and also our large stock of other Fine Pianos at the lowest prices for cash or on terms.

 N. W. BRYANT & CO.

C. RIEGGER, Manager Piano Department

 Exclusive Agents in Indiana for Steinway Pianos.

58 and 60 N. Pennsylvania St.

STEINWAY PIANOS USED EXCLUSIVELY

BY THE ARTISTS AT THE

MAY FESTIVAL.

The ad. is too large to permit the reproduction of the display except in a general way. That part of it is also very good, although in the original ad. it seems to me there is too much black type. The ad. is big enough (about 8 inches deep across three columns) to attract attention without the use of large type. The argument in this ad. is very good indeed, and I should think that it ought to be effective. That idea of saying to people: "No matter whether you buy from us or not, you are not doing yourself justice if you purchase without gaining the information that we can give"—is a good one, and I should think, if it were followed up persistently, would result in making people believe that the house doing it was an authority on the subject of pianos, and would result in bringing a great many people into the store who perhaps would not otherwise come.

An ad. of the Steinway piano must of course be directed to people who expect to pay a high price. Everybody understands this, and naturally the prospective buyer who wishes to pay only \$300 or \$400 for an instrument will not be attracted by a Steinway ad. Bryant & Co. have overcome this objection very skillfully, and I think effectively.

* * *

Here is a pretty tolerably bad ad from Buffalo.

BARGAINS IN PIANOS!

I HAVE too many Pianos, and rather than carry them through the dull season have concluded to make a sweeping reduction in price on every Piano. My stock comprises a large selection of the matchless

* SHAW *

And other first-class instruments, a number of slightly used Pianos, including Knabe, Hallet & Davis and others; also several Shaws which have been rented.

A score of Organs, new and second-hand, including the famous

* ESTEY. *

 CASH OR EASY TERMS.
You will never have another chance to buy first-class Pianos for so little money.

CHAS. H. DEVINE,

9 West Huron Street.

If it brought much business I would be very much surprised. The trouble with it is that there is no snap about it—no enthusiasm. There isn't anything about it that will make people think, or kindle their desires to have a piano.

It is a mere bald statement that there have been some reductions made. It isn't a convincing statement either. It sounds as if the sale was to be carried on in a perfunctory sort of way, and that the ad. was written with this feeling in mind.

I know where there is going to be a sale of a similar character within a couple of weeks, and I shall reproduce some of the advertisements as embodying my ideas of how such an undertaking should be advertised.

* * *
The Ann Arbor Organ Company publish this advertisement:

Don't Think So Much.

You study over the Piano question too much. You ask everyone's opinion. They each recommend the Piano they have. You talk with dealers and "LOOK AROUND." You finally get to think so much about price that you forget value altogether.

Don't Do It.

Buy a Chickering Bros., Mehl or Erie of us. You will get all you pay for and can depend on what we tell you.

THE ANN ARBOR ORGAN CO.,
51 S. Main St.

There is an idea in it which ought to have been worked up to better advantage.

I have tried to improve on this ad., using the same idea in one of the Jones & Co.'s ads., which follow:

DON'T HESITATE.

The more advice you get about pianos the more at sea you will be. There are many good pianos. No doubt you'd be fairly well satisfied with any one of a dozen makes, but some are better than others. The easiest and safest way is to

BUY A FUGUE.

You can't get a better piano. Maybe you can get one as good, but we doubt it. We fully guarantee the Fugue for six years. No matter what piano your friend has, safety and certainty in pianos wait for you at

JONES & CO.,
Pianos and Organs,
217 SMITH STREET.

I want to say that in criticising the advertisements which are sent to me or which I dig out for myself I am actuated only by a desire to be helpful to the individual dealer criticised and to the trade in general.

Criticism, to be valuable, must be perfectly candid and honest. I talk about these ads. just as I see them—just as they impress me. I am an outsider and can judge of the

WHERE THE

NEW STYLES



BRIGGS PIANOS

ARE MADE.



615-621 · Albany Street,

BOSTON, - MASS.

impression the ads. will make on the general reader. That is what every dealer ought to know, and what very few of them do know.

Another Indianapolis advertiser is Pearson's Music House. Mr. Pearson is a liberal user of advertising space, and most of his efforts are made through the Sunday papers. I remember seeing only a few of his advertisements which took any other form than that of a list of the purchasers of the different pianos which he handles.

The business is a successful one and undoubtedly much of the success has been due to advertising, so that I am not prepared to say that this plan of publishing names is a bad one; still, it is my belief that were these names compiled and published in little booklets—one for each make of piano—and the advertising space used to talk to people about the pianos and the desirability of the particular ones in question, the results would be even better. This plan has been fully followed by the S. D. Lauter Company, of Newark, N. J. One quite important advantage in the latter plan is that it is not necessary to use so much space in the papers. In Mr. Pearson's ad. of May 18, for instance, there were three columns of the names of people who had bought Krakauer pianos. This space probably cost Mr. Pearson \$35 or \$40. One-fourth of it would have given him a good, big advertisement which could not have been overlooked. A line at the bottom of the ad might have said: "If you would care to know to whom we have sold Krakauer pianos we would be glad to mail you a list of, say, 200 names and also a catalogue describing the piano." I think that would be better.

An Electrically Lighted Piano.

THE London "P. O. and M. T. Journal," in a recent issue gives the following description of an appliance for lighting up the music desk of a piano, which may prove of interest to those who follow up novelties of this nature, and which may lead to some improvement on the plan to be applied to pianos made in America.

The illumination is effected by means of two incandescent lamps, each of three candle power. The current is conveyed to them from an accumulator contained in a projecting music desk. There is only one switch, and the light burns pure white and steadily, the lamp being shaded on each side by little silk shades. The employment of electricity for illuminating the music desk is a very happy idea, and the method adopted by Mr. J. Alfred Murdoch, to whom the credit of the invention belongs, is certainly the best and safest. The music desk is the battery chamber; thus the apparatus does not interfere with the least with the structural arrangement of the piano. The recharging of the battery, which supplies a continuous light for twenty hours, is not a very costly matter—it probably means 1s. 6d. or 2s.—which will not deter those who recognise the advantages of electricity over gas and lamp oil, from availing themselves of the patent. The lamps are of course as pretty as they are effective, and an instrument so lighted will undoubtedly prove a capital window attraction.

An injunction having been granted by Judge Ingraham in the Supreme Court of the State of New York restraining certain persons from fraudulently attempting to appropriate our exclusive rights in connection with the name "Hardman" as applied to pianos, we desire to say that we shall continue the policy begun by the application for the injunction referred to and shall immedi-

Joseph W. Johnson.

JOSEPH W. JOHNSON, about seventy years of age, died May 22, at the Massachusetts General Hospital, Boston, Mass. He was a teamster in the employ of Mason & Hamlin, and had been with them ever since the inception of the company in 1854. His death was particularly sad, as it was caused by an accident. He was loading a case upon his wagon in the freight yard at the factories, when his hook slipped and he fell backward, striking heavily upon his head and back.

Hamilton S. Gordon.

A SPECIAL page advertisement in this issue of THE MUSICAL COURIER illustrates the new wareroom of Hamilton S. Gordon, 139 Fifth avenue, and also the factory building situated at 37, 39, 41, 43 and 45 Ninth avenue, corner of Fourteenth street, this city.

The wareroom building is a handsome new structure, and the wareroom itself is one of the most commodious and handsome salesrooms for pianos, small musical instruments and sheet music in the city. The building is 32 feet wide and 188 feet deep; is equipped with passenger and freight elevators; fireproof vault for safe keeping of music and book plates, and every appointment is of modern conception. In the basement is the wholesale department, and the immense stock of books and music publications is contained in suitable racks running nearly the entire length of the building. The main floor, or warerooms, contains new pianos, small musical instruments and sheet music for retail purposes. The floor above is devoted to second-hand pianos, organs and miscellaneous stock.

In all Mr. Gordon has something over 15,000 square feet of floor space for use in his wareroom business.

The new scale Gordon pianos are meeting with much favor among dealers. They are very neat and substantial in appearance and of excellent musical qualities.

Hamilton S. Gordon is the manufacturer of the Converse solid arm banjos. This banjo is guaranteed not to spring, warp, twist nor break, being supported throughout its entire length by an arm and strengthening bar, cut from a solid piece of wood. The Converse banjos have a brilliant, powerful, resonant tone, and are durable. They are finished with the Converse patent self-adjusting tailpiece. Many prominent solo artists are using these banjos to their satisfaction.

The Gordon mandolins and guitars have an excellent reputation for tone, finish and durability and are thoroughly warranted.

The Gordon piano factory building contains 30,000 square feet of floor surface, and is conveniently located and supplied with modern appliances for the construction of pianos.

The Manufacture of Violin Strings.

THE Italian climate favors the manufacture of strings, permitting an important part of the process to be carried on out doors in the warm sunlit air. In other countries, nature not being so accommodating, art is drawn upon to supply the deficiency; especially is this so in England and France, where artificial means are almost, if not entirely relied upon. The differing climatic conditions are very largely responsible for the variations in the qualities of strings made in the several countries mentioned. I am not aware that we have any manufacturer of strings in the United States; but it has always seemed to me that we possess in many localities of our highly favored land a climate equally felicitous with that of Italy for carrying out that particular part of the process of string making which is best done in the open air. It is said that lambs bred and fed on dry mountainous pasture furnish the best intestines, and that those from parts of Southern Germany are the finest and at their best for the purpose in September, which is the string making month of the year.

The manufacture of strings is a long and tedious process, involving many details requiring the exercise of skill and discretion in the highest degree. It is thus described in Mr. Heron-Allen's "Violin Making": "The intestine used is that one which is composed of the duodenum, the jejunum and the ileum; it is composed of three membranes, the external (or peritoneal) and the mucous membranes, both of which are removed as useless, but which inclose between them a third, the muscular or fibrous membrane, which is used in the manufacture of fiddle strings. The intestines are fetched direct from the butcher's, while the carcasses are still warm, and they are detached by workmen, who are especially employed for the purpose, by whom they are at once stretched upon an inclined plane, and scraped with a knife blade to clean and empty them of all foreign substances, grease, &c. This must be done quickly, and while the intestines are yet warm, or the cooling matters would hopelessly color the intestines. After this operation the intestines are tied up in bundles, and placed in vessels to carry them to the manufactory, where they are tied in bundles of ten and placed in cold water for a dozen hours; this may be done in a running stream or in a vat of spring water, slightly corrected with carbonate of soda. After this they are immersed four or five hours in tepid running water.

"These soakings produce a slight fermentation, which aids the separation of the fibrous from the mucous and peritoneal membranes, which is done by women scraping the intestines with a split cane on a slightly inclined slab, down which a current of water constantly runs; the internal membranes run off into a trough and are used for manure, the external are used for racquets, whips and other rougher articles composed of gut. The fibrous membranes, sep-

HARDMAN PIANO

Factories: 11th & 12th Aves., 48th & 49th Sts., New York.
Warerooms: Hardman Hall, Fifth Ave. & 19th St., New York.
NEW YORK. CHICAGO. LONDON.

HARDMAN, PECK & CO., Manufacturers.

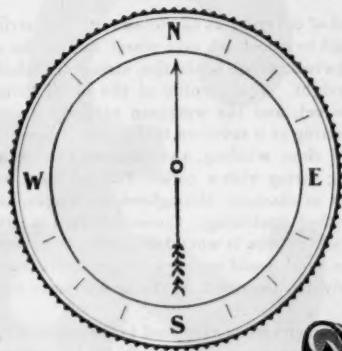
MERRILL PIANOS

165 TREMONT ST., BOSTON.

The best
DATENT CAST STEEL MUSIC WIRE
are sold at the
STAHL-und DRAHTWERK RÖSLAU
Bavarian Fichtelgebirge Germany.
ASK FOR SAMPLE AND PRICE-LIST. THEN YOU'LL
JUDGE BY YOURSELF. SMART AGENTS WANTED.

WE HAVE
A BIG
TAMMANY
PULL!!!

AS THE NEEDLE POINTS TO THE POLE



The Popular
Home Favorites.

PUBLIC OPINION

POINTS TO

New England

PIANOS.

New
England
Pianos

—ARE—
ORIGINAL
IN DESIGN,
PERFECT
IN FINISH.
*
STAND
IN TUNE.

CASE DESIGN, STYLES R AND T.



Made in Large Variety of Native and Foreign Woods.

New
England
Pianos

—ARE—
NOTED FOR
DURABILITY,
TONE AND
ACTION.
*
EXAMINE and
COMPARE.

OVER 59,000 MADE AND SOLD.

NEW
ENGLAND
PIANO CO.,
200 Tremont Street,
Main Office and Warehouse.
BOSTON

NEW ENGLAND PIANO CO.,
WAREROOMS:

200 Tremont Street, BOSTON; 98 Fifth Avenue, NEW YORK;
262 & 264 Wabash Avenue, CHICAGO; 26, 28 & 30 O'Farrell Street,
San Francisco, and 1213 Main Street, Kansas City.

erated in bundles of about ten, are now placed in stone jugs to soak for three or four hours in potassa lye (or ammoniacal solution, which is preferable), whose strength must be carefully apportioned to the work to be done. At the end of this time they are carefully rubbed through the first finger (protected by a gutta percha glove) and the thumb (armed by a copper thimble) of the left hand; by this means are removed any of the fragments of the two superfluous membranes which may have escaped the first scraping. This operation is generally repeated at two hour intervals three times during the day, after each of which repetitions they are put in a similar stone jar of solution of permanganate of potassa. The fourth time this is repeated they are replaced in the same solution, but are dipped in a weak solution of sulphuric acid. These operations are repeated for two or three days, morning and evening, always similarly increasing the strength of the solution used.

"The guts are now sufficiently cleaned to be sorted, and, if necessary, split. They are sorted by experienced workmen into qualities, lengths, thicknesses and strengths so that each may be devoted to its proper use and tones. As the guts in their natural state are not sufficiently uniform in diameter to obtain that cylindricity and parallelness that is the great aim of the string maker, they often require to be split into long threads by means of a knife specially prepared for the purpose, which threads are then placed in a jar with their thick and thin ends set alternately. The next operation is the spinning, which is performed on a frame which is about three times as long as a fiddle. It is done as follows. Two, three or more fibres (according to the string to be made) are taken and set alternately; that is, the thick end of one opposite the thin end of another. The usual number apportioned to the four strings of the violin is as follows: For the first, or E string, 3-4 fine threads; for the second, or A, 3-4 strong ones; for the third, or D, 6-7 strong ones. Beyond this, double bass strings reach as many as eighty-five fibres, but this is a branch of the manufacture that does not concern us.

"At one end of the frame is a little wheel, the centre or axle of which bears two hooks; at the other end of the frame are fixed little pegs. The guts selected are fixed to a peg, which is set in one end of the wheel and carried to the other end of the frame, twisted round a fixed peg, brought back to the other end and fixed to the other hook of the wheel by another peg; this wheel is rapidly revolved by a multiplying flywheel, and the guts are twisted up into a fiddle string, the fingers being passed along it meanwhile to prevent the formation of inequalities in its length. The pegs are then removed from the hooks and set in

holes opposite the fixed pegs at the other end of the frame (in the same way as the pegs are set in the head of a fiddle), and the work proceeds in the same way with a new bundle of guts from another fixed peg to the hooked wheel, until the frame is full. The strings are then sulphured, to whiten them, in a sulphuring chamber in which the frames are placed, and flowers of sulphur ignited in the centre. The chamber is then hermetically sealed and left for the night, during which time the strings become bleached by the action of the sulphurous acid gas evolved by the combustion of the sulphur. They are next morning exposed to air (but not rain) till nearly dry, when they are again moistened, twisted on the frame and replaced in the sulphur bath. This operation lasts from two to eight days, according to the size of the string being made.

"The strings are then thoroughly polished and rubbed to get rid of all inequalities, grease or other foreign particles. This is done, while they are still on the frame, by means of a set of hair cushions, which, enveloping the strings, by a lateral movement submit them to a rapid and forcible friction, they being from time to time during the operation moistened with a sponge soaked in an alkaline solution of potassa. The strings are then wiped to get rid of all impurities, moistened with pure water and replaced for the night in the sulphur bath, after which they are again twisted and dried. When dry they are polished, an operation which first or E strings are frequently allowed to go without, but which for the others takes place as follows: The frames are laid flat upon trestles or other supports, and the strings are polished by hand or machinery by means of little gutta percha cushions, olive oil and pounce, or whitening, being used for the purpose. These polishers are run from end to end of the strings till the requisite polish has been obtained. The strings are then carefully wiped and lightly moistened with olive oil, after which they are thoroughly dried, which is accomplished when, on loosening the pegs, they do not contract. The strings are then cut from the frames close to the pegs, and rolled into coils as we see them in commerce, after which they are made up into bundles of fifteen or thirty."

Covered strings appear to have come into use some time during the seventeenth century. J. Rousseau in his "Traité de Viole," attributes the invention to Saint Colombe, a violinist of repute of somewhere about 1687. The object of the invention is to reduce the diameter of the gut string that would be requisite for G by adding thereto a dense covering of metal wire to lower its pitch. A string of the thickness used for A is suitable for the G when covered with wire, which is of copper, usually plated or of pure silver. Mr. Hart covers his strings with alternate spirals

of gun metal and plated copper. It is said that covered gut strings are better if they have not been sulphured or oiled in the process of manufacture, a statement rather adverse to the pretensions of those members of the trade who lay great stress upon covering their own strings to order, which of course are the finished strings ordinarily reaching this country.

The method of covering is as follows: "The string is fixed at one end to a hook set on a wheel, and at the other to a turning swivel, which holds the string stretched by means of a weight. The turning of the wheel turns the string and swivel, and the workman carefully wraps the wire on to the string as it revolves, taking care to preserve its regularity and close winding, and checking the vibrations of the rotating string with a cork. The gut must be perfectly uniform in diameter throughout its length, and incapable of further stretching. Consequently it is strongly stretched before the wire is wound on, or else by subsequent stretching the cord would recede from the helix; and the effect can only be described by those who have suffered from it."

Although so much care is exercised in the manufacture of strings, it behooves players on the fiddle to exercise the greatest care when making purchases to select only those that trained judgment and observation have shown them are likely to fulfill the conditions so essential to a good string. A string should be pliant and elastic, with as much recoil when pulled out as is possessed by a watch spring. It must be free from blemish, such as spots or blotches, and transparent throughout its entire length. The diameter must also be uniform, for, unless it is, the intonation will be inaccurate, the harmonics and tone false. A strong gauge is a necessary article for the violinist to have in his possession and to use, for the reason that not all strings are alike suitable to every instrument, if not for the further one that the changing from one diameter to another whenever a new string is put on is hurtful to the fingers.

There can be no question that some violins require larger and some smaller strings than do others. It is an affair of affinities, which as a condition thereof must be harmonious; otherwise if the strings and the body of the instrument be out of sympathy one with the other, neither will rise to the level of its greatest and best possibilities. Strings should neither be too white, nor should they be very yellow. The one betokens excessive bleaching, the other age, and neither condition is what the fiddler needs. His strings must exhibit the happy medium of transparency and highest perfection of finish; they must be of comparatively recent make, and such as have been well cared for in the hands of the tradesmen. The violinist cannot therefore be too careful in the selection of his strings.—London "Musical Opinion and Music Trades Review."

THE

WEGMAN PIANO

IS BEST.

WHY?

IT SUITS THE SALESMAN.
IT PLEASES THE TUNER.
IT SATISFIES THE DEALER.
IT CONTENTS THE BUYER.
IT IS MEDIUM IN PRICE.

Stands in Tune Longer than Any Piano Made.

WEGMAN PIANO CO., AUBURN, N.Y.



THE NEW SYSTEM OF TUNING AND VOICING

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THE STERLING COMPANY,

DERBY, CONN.

SOHMER V. SOMMER.

IN order to complete our record in the case of Sohmer & Co. against the Sebastian Sommer Piano Company, which by the way is the most complete record of any court proceeding ever given in a music trade paper, we append the following decisions on the findings proposed by the plaintiffs:

COURT OF COMMON PLEAS FOR THE CITY AND COUNTY OF NEW YORK.

HUGO SOHMER AND JOSEPH KUDER,

Plaintiffs,

Against

THE SEBASTIAN SOMMER PIANO COMPANY,

Defendants.

Findings Proposed on Behalf of Plaintiffs.

This cause having come on regularly for trial before me, a Judge of this court, sitting at Equity Term on the 16th day of April, 1894, and the trial having been continued on the 17th day of April, 1894, and the proofs on behalf of plaintiffs having been duly submitted, I do hereby make and file the following findings of fact and conclusions of law:

First.—That at all times mentioned in the complaint plaintiffs were and are still co-partners, doing business in the city of New York as manufacturers and vendors of pianos, under the firm name and style of "Sohmer & Co."

Second.—That since the year 1879 plaintiffs have continuously carried on the business of manufacturing and selling pianos, under the firm name and style of "Sohmer & Co." the name "Sohmer" being contributed by the plaintiff, Hugo Sohmer. That the said firm of Sohmer & Co., during all the said time, has been and still is very extensively engaged in said business of manufacturing and selling pianos in the city and State of New York, and in all the States and Territories of the United States, in the Dominion of Canada, in South America, Europe and elsewhere. That the pianos manufactured by plaintiffs were and are of various kinds and sizes, and are made of the best material and workmanship. That the firm name of "Sohmer & Co." has acquired a widespread and valuable reputation as piano manufacturers; that plaintiffs' pianos are sold in large numbers, and are known as first-class and high grade instruments throughout the United States and other countries under the name of the "Sohmer" pianos, and as they have gained wide celebrity, and earned for plaintiffs many awards, such as medals, diplomas and prizes, at public fairs and exhibitions, including the highest awards for pianos at the World's Columbian Exposition, recently held at Chicago, in the State of Illinois.

Third.—That since the year 1879 plaintiffs have continuously carried on the business of protecting and designating their said business, and to distinguish their pianos from those of other manufacturers, plaintiffs adopted and used all of the period from 1879 to the present time, the word "Sohmer," which has been and is still prominently displayed by them in all catalogues, circulars, advertisements and other printed matter, and the pianos of plaintiffs became and were known to the trade as the "Sohmer" pianos.

Fourth.—That the name of "Sohmer" has acquired a very great value to the business in which the plaintiffs are engaged. The plaintiffs have expended upward of five hundred thousand dollars (\$500,000) in advertisements, signs, circulars, catalogues, books, pamphlets, printed matter and other methods of informing the public that said "Sohmer" pianos were manufactured by them. That plaintiffs have thus manufactured and sold upward of 22,000 pianos as the "Sohmer" pianos from 1879 to the present time.

Fifth.—That from the year 1872 to the present time, no other person or corporation nor any other co-partnership, except these plaintiffs,

were engaged in the same or similar business in which the name "Sohmer" appeared, or of which it was a part, and there has been no other use of said name or any similar thereto in the same or similar business, save in the case of the defendants in their use of the word "Sommer."

Found, Henry Bischoff, Jr.

Sixth.—That the plaintiffs have by the use of the word "Sohmer" acquired an exclusive right thereto as their trade mark or business designation, and the said name of "Sohmer" is of great value in the business of selling pianos.

Not found, Henry Bischoff, Jr.

Seventh.—That the defendant, "the Sebastian Sommer Piano Company," is a foreign corporation, organized about the first of May, 1893, and existing pursuant to and under the laws of the State of New Jersey, and for about six months past has been doing business in the city of New York as manufacturers and vendors of pianos.

Found, Henry Bischoff, Jr.

Eighth.—That said defendant corporation labels or stencils the pianos manufactured by it, by marking upon name board or fall-board thereof, variously the words or names "Sommer" or "Sohmer & Co.," or "Sebastian Sommer," or "Sebastian Sommer Piano Co.," and sells the pianos so marked to the public. That defendants also make use of the word "Sommer" in printed catalogues or circulars, in which pianos of defendants are advertised as the "Sommer" pianos.

Found, Henry Bischoff, Jr.

Ninth.—That the use of the word "Sommer" upon said pianos, the advertisements of the same in said catalogues and circulars, and by other ways and methods, are calculated to do fraudulently mislead the public to believe that the "Sommer" pianos are the same as the "Sohmer" pianos, manufactured by plaintiffs, on account of the close similarity in spelling and sound between said names "Sohmer" and "Sommer."

Not found, Henry Bischoff, Jr.

Tenth.—That defendant manufactures and sells a piano marked "Sommer" on the fallboard thereof, at a price very much less than the lowest price obtained by plaintiffs for their pianos, and the pianos manufactured and sold by defendant are greatly inferior to those manufactured by plaintiffs in workmanship, material and all the component parts which go to make up a first-class piano.

Found, Henry Bischoff, Jr.

Eleventh.—That defendant, knowing that plaintiffs alone have the right to the use of the word "Sohmer" or any word similar thereto, and with the purpose and intent of taking advantage of the fame and reputation of plaintiffs in connection with the said "Sohmer" pianos, and in imitation of the word "Sohmer," have been and are engaged in manufacturing and selling pianos of a greatly inferior quality to those manufactured by said plaintiffs, and of a lower and cheaper grade, upon which the defendants put the stencil mark of "Sommer" upon the fallboard thereof, without any other word or letter to distinguish the same, and display the same name of "Sommer" upon catalogues connected with its said business, thus deceiving the general public, who are misled thereby into the belief that said pianos are of the same quality and grade as those of said "Sohmer & Co.," or that they are manufactured by plaintiffs' firm, all of which is known to defendant to be false and misleading.

Not found, H. Bischoff, Jr.

Twelfth.—That several persons have been deceived or misled by the similarity of said names, and have been induced to purchase or to negotiate for the purchase of said "Sommer" pianos, supposing them to be genuine "Sohmer" pianos because of the word "Sommer" on the fallboard. The plaintiffs have made demand upon defendant to desist from using the name "Sommer" without prefixing the first name, "Sebastian," or using the full name, "Sebastian Sommer Piano Company."

Found, Henry Bischoff, Jr.

Thirteenth.—That by reason of the use of said name "Sommer" as hereinbefore set forth, and the other acts of the defendant in connection therewith, the business of the plaintiffs has been injured, and the reputation of their pianos lessened.

Not found, Henry Bischoff, Jr.

Fourteenth.—That defendant has for its officers and directors, C. W. Berdan, of Hackensack, N. J., president, by occupation a lawyer; S. P. Howard, vice-president, by occupation an assayer, and Sebastian Sommer, secretary and treasurer. That none of the said officers and directors of defendant have any practical knowledge of the manufacture of pianos and none of them have ever been engaged in the manufacture of pianos prior to the incorporation of defendant.

Not found, Henry Bischoff, Jr.

Fifteenth.—That defendant was informed in the fall of 1873, and knew that the use of the word "Sommer" on the fallboard of its pianos caused confusion in the minds of the public, and in many instances had deceived or misled prospective customers into the belief that the pianos manufactured by defendant were identical with those manufactured by plaintiff.

Found, Henry Bischoff, Jr.

Sixteenth.—That defendant continued to manufacture and sell pianos with the single word "Sommer" on the fall board thereof, with full knowledge that the public were deceived and misled thereby into the belief that said pianos marked "Sommer" had been manufactured by plaintiffs.

Not found, Henry Bischoff, Jr.

Seventeenth.—That prior to the manufacture and sale of any of its pianos defendant was advised that if it manufactured and sold its instruments as "Sommer" pianos, the plaintiffs would be likely to bring suit against defendant to restrain such use of the name.

Found, H. Bischoff, Jr.

Eighteenth.—That defendant has used the name "Sommer" in a manner calculated to mislead and deceive the public in its catalogues and on its pianos, by employing the same style of type and lettering, and said catalogues do not contain any information as to when said company was organized, but on the contrary said catalogues refer to said pianos as the "Genuine Sebastian Sommer Pianos."

Not found, Henry Bischoff, Jr.

Nineteenth.—That there is no evidence tending to show that there is any Sebastian Sommer engaged in the business of manufacturing pianos other than the Sebastian Sommer connected with defendant as aforesaid, or that any pianos other than those of defendant, are manufactured or sold as "Sommer Pianos" or as "Sebastian Sommers."

Found, Henry Bischoff, Jr.

Twentieth.—That the catalogue of defendant contains the following printed notice: "People are respectfully notified that the Sebastian Sommers Piano Co. has no connection with any other firm doing business under similar name."

Found, Henry Bischoff, Jr.

Twenty-first.—That the only firm of name similar to that of defendant engaged in the manufacture and sale of pianos is the firm of Sebastian & Co., composed of the plaintiffs.

Not found, Henry Bischoff, Jr.

Twenty-second.—That the answer of the defendant alleges that during the past year defendant has sold at retail only four pianos.

Found, Henry Bischoff, Jr.

Twenty-third.—That the certificate or guarantee of defendant, under date of August 8, 1893, and marked Plaintiffs' Exhibit E, gives the number of the piano warranted as 4,412.

Found, Henry Bischoff, Jr.

Twenty-fourth.—That it is the custom of the trade for every reputable piano maker to have his name cast on the top of the plate, at the right side, to protect himself and to distinguish from imposition, and the name is cast in the plate at the time the plate itself is cast. When no name appears in the plate it shows that the piano is a so-called stencil, being made for dealers with all different names.

Found, Henry Bischoff, Jr.

Twenty-fifth.—That in several of the pianos manufactured by defendant no name whatever was cast in the plate.

Found, Henry Bischoff, Jr.

Twenty-sixth.—That in the catalogue of defendant is printed the following notice: "Every genuine Sebastian Sommer piano has the name stamped as follows upon the plate: 'Sebastian Sommer Piano Co., N. Y.' That said notice was false in fact, and calculated to mislead.

Found, Henry Bischoff, Jr.

Twenty-seventh.—That defendant, through its manager, expressed a willingness that the general public should be misled and deceived through the aforesaid use of the word "Sommer."

Refused. Henry Bischoff, Jr.

Twenty-eighth.—That defendant, through its manager, expressed a willingness that the general public should be defrauded in the sale of "Sommer" pianos for "Sohmer" pianos.

Refused. Henry Bischoff, Jr.

Twenty-ninth.—That defendant, through its manager, sought to induce one William Mylius, a piano dealer in the city of New York, to sell "Sommer" pianos in such a way as to allow the public to believe they were purchasing "Sohmer" pianos.

Refused. These and other similar requests are not to find facts established by the evidence, but to state evidence, Henry Bischoff, Jr.

Thirtieth.—That defendant, through its manager, expressed a willingness that said Mylius should sell the "Sommer" pianos in such a way as to allow the public to believe they were purchasing "Sohmer" pianos.

Refused. Henry Bischoff, Jr.

Thirty-first.—That when the said Mylius complained to defendant,

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through its manager, that customers were confounding the two names, "Sohmer" and "Sommer," said manager replied: "So long as you sell the pianos what do you care?"

Refused, Henry Bischoff, Jr.

Thirty-second.—That defendant has deliberately attempted to deceive, mislead and defraud the public, by making them believe that the pianos manufactured by defendant were the same as those manufactured by plaintiff.

Refused, Henry Bischoff, Jr.

Thirty-third.—That defendant has been guilty of bad faith and fraudulent intent, by expressing a willingness that customers should confound the two names, "Sommer" and "Sohmer," so long as the pianos of defendant were sold.

Refused, Henry Bischoff, Jr.

Thirty-fourth.—That defendant has sold its pianos to unscrupulous dealers for the purpose of having them sold as the genuine "Sohmer" pianos.

Refused, Henry Bischoff, Jr.

Thirty-fifth.—That defendant was willing that the "Sommer" pianos should be sold as the "Sohmer" pianos, and so stated through its manager.

Refused, Henry Bischoff, Jr.

Thirty-sixth.—That defendant represents though its catalogue, that it employs "absolutely first-class workmanship," and claims to manufacture and sell an absolutely first-class piano.

Refused, Henry Bischoff, Jr.

Thirty-seventh.—That the pianos manufactured by defendant are not "absolutely first-class," but, on the contrary, are of a low and cheap grade, poorly constructed, of inferior materials, improperly put together, and of inferior workmanship.

Refused, Henry Bischoff, Jr.

Thirty-eighth.—That the statement of defendant in its catalogue that it uses "absolutely first-class workmanship" and offers an "absolutely first-class piano" is false in fact and calculated to deceive.

Refused, as immaterial, Henry Bischoff, Jr.

Thirty-ninth.—That one or more parties have been deceived by the statements contained in the catalogue of defendant and similar statements made orally by defendant through its manager.

Refused, Henry Bischoff, Jr.

Conclusions of Law.

First.—That the plaintiffs are entitled to the relief demanded in the complaint.

Refused, Henry Bischoff, Jr.

Second.—That plaintiffs are entitled to a judgment and decree that the defendant corporation, its officers, directors, servants, employees, attorneys and agents, both in this State and elsewhere, be forever restrained and enjoined from issuing or displaying, or in any wise exhibiting upon any sign or signs, placard or placards, billheads, circulars, newspapers, noteheads, letterheads, envelopes, advertisements or other means of publicity in business, or any piano or instrument manufactured or sold by them, the name "Sommer & Co." or "The Sommer," either separately or in conjunction with the word "piano" or "pianoforte," or on other terms, to indicate the musical instrument, unless preceded by the word "Sebastian" and from using the word "Sommer" in any way or manner calculated to mislead or induce the public to believe or suppose that the establishment, the goods, wares and instruments sold and offered for sale by defendant corporation are the establishment, goods, wares or instruments of plaintiffs.

Refused, Henry Bischoff, Jr.

Third.—That plaintiffs are entitled to a judgment and decree that the defendant corporation, its officers, directors, servants, employees, attorneys and agents, both in this State and elsewhere, be forever restrained and enjoined from representing directly or indirectly that the pianos of the defendant are the same as those manufactured by plaintiffs, or that the so-called "Sommer" pianos are the same as the genuine "Sohmer" pianos, and also from imitating in any way the trade-mark of plaintiffs, either in the size or style of type, or lettering on pianos, in catalogues or elsewhere, or from designating the pianos manufactured by defendant by numbers larger than the number actually manufactured in consecutive order, and also from falsely stating that the name "Sebastian Sommer Piano Co." appears on the plate of every piano manufactured by defendant, and also from using the word "genuine" in advertisements and catalogues, as applied to defendant's pianos, and also from manufacturing or selling any pianos where the full name "Sebastian Sommer Piano Co." does not appear on the plate, and also from manufacturing or selling any pianos where the full name "Sebastian Sommer Piano Co." does not appear on the fallboard thereof, and also from advertising in its catalogues or otherwise that the defendant manufactures a piano of first-class workmanship, and offers "an absolutely first-class piano," and also from making any other statement in print or otherwise, whereby the public may be deceived or misled into believing that the pianos manufactured by defendant are the same as those manufactured by plaintiffs, or whereby the business name and reputation of plaintiffs may be injured.

Refused, Henry Bischoff, Jr.

Fourth.—That plaintiffs are entitled to the costs and disbursements of this action.

Refused, Henry Bischoff, Jr.

The Stelzner String Instruments.

IT is well known that the manufacture of violins, and particularly the question of the shape of the resonance chamber, has proceeded on pure empiricism to this day. It is still the source from which the violin maker of our days draws the necessary directions for the construction of his instruments. The usual method of constructing instruments hitherto employed is based partly on copies of celebrated patterns—particularly Stradivari's and those of Antonio Bagatella, who took his specifications

and measures straight from excellent Italian instruments, but only provided makers with a useful average measure. For generations the great aim of violin makers has been to construct new instruments that shall have the beautiful tone of Cremona violins, only more powerful; so far this end has not been achieved. More sound—that was the solution that tempted men to make hundreds and hundreds of attempts.

Stelzner's system, on the contrary, says the "Musik-Instrumenten-Zeitung," is the first one for constructing string instruments on scientific acoustics that deserves the name, because it is based on scientific knowledge, while all hitherto so-called scientific systems have proceeded from mere empiricism and were only more or less groping in the dark. Stelzner's system is undoubtedly the first improvement that has been introduced since Stradivari, as is abundantly proved by the new instruments constructed according to that method, which, though only so to speak in their earliest infancy, possess a power, richness, fulness and range of sound absolutely unique. In fact a comparison between his instruments and costly Guarneri and Stradivari, violins has produced the most striking results.

He declares that this will also explain a point that has hitherto completely puzzled people—viz.: that certain Cremona masterpieces, which cost £1,000 or more, have a unique success and can be distinguished anywhere by the power and richness of their sound, because they are precisely the instruments in whose construction acoustic accuracy has most nearly been attained.

According to Stelzner's system, which consists exclusively of new proportions in the resonance body, are constructed not only the ordinary string instruments (violin, viola, cello and double bass), but also an entirely new instrument invented by Stelzner, which he has christened the "violett," which etymologically means the "thick viola." The new instrument is like the violin, has four sides and is only 40 centimetres (16 inches) long; it is tuned a full octave lower than the violin and yet is pitched in the violin key, and seems destined to make a new setting in chamber music feasible and also to enrich orchestras in a place where there has hitherto been a gap; this must be self evident after what we have said about Stelzner's system as a whole.

The inventor has wisely determined to preserve in the main the types of the usual string instruments that have been unchanged for centuries, especially to avoid increasing their length, as we should then have instruments that would be unplayable.

Numerous attempts and long and troublesome calculations have proved that it would be possible to increase considerably the strength and fullness of sound, and obtain altogether a richer tone, if one could fix the proportions of the different parts of the frame in such a way that the sound waves obtained could rely on better conditions for their production; these conditions have been discovered by Stelzner on the basis of the curves of the cone and the rotative surface of its conformation.

Stelzner is firmly convinced that the proportions of oscillation of the air inclosed in the body of the instrument must first be fixed in order to obtain the unique fullness and exquisite power of sound to his new instruments.

The production of the most powerful notes depends on the form of the resonance body or (as Stelzner expresses it) on the energy of the molecules of air that are waving in the instrument; while by Stelzner's system the forms of the resonance body are calculated so exactly that the sound

waves produced have the most pleasing conditions for resonance.

The string instruments built according to Stelzner's system differ only in four points from the ordinary instruments:

- (1.) The shape of its outline.
- (2.) The shape and use of the two principal blocks connecting the ends of the belly and the back.
- (3.) The shape of the sides.
- (4.) The shape of the sound holes.

As regards the first of these novelties (which are everywhere legally patented), the inventor's calculations have proved, in opposition to Bagatella's rules, and the practice of all the old and new masters, that the curves of the upper and lower part of the frame should not be pieced together with circular bits, and that the upper and lower curve, with its foci, axes and diameter, must be fixed by definite mathematical proportions.

Closely connected with this is the new formation of the blocks, which connect the belly and back of the framework above and below. These blocks have not hitherto been employed to strengthen the frame. They were formerly used in the same way as an upholsterer glues the blocks under the seat of the chair; no attention was paid to the waves of air oscillating in the frame, so that Stelzner is the first to construct these blocks so that in conjunction with the shape of the instrument they would exercise a favorable and not a harmful effect on the oscillations of the molecules of air; for both the inner surfaces of these blocks have curves whose foci, axes and diameters are connected with those of the outline curves in a fixed mathematical relation, so that everywhere a strengthening of the sound waves is successfully attained.

The third novelty is the shape of the sides which form the ends of these peculiar double parabolic blocks. They are curved in the most noticeable manner, and less stress is laid on their absolute height, which is more than in ordinary instruments, as also on the peculiar curved shape, whose upper edges have the shape of a parabola.

Lastly, with regard to the form of the sound holes, Stelzner is certainly the first to take into account the oscillations of the parts of the belly which are left free by the cut as a means for strengthening the sound.

That the most favorable conditions necessary for the production of the sound waves have actually been realized and that Stelzner's theory is correct is proved by the new instruments, with their unrivaled fullness and power of tone, their rich sound and their soft expression, qualities they possess when they have only just left the workshop. To quote a particular case, we may refer to the pre-eminent power of a violin, only two months old, constructed on Stelzner's system; this was compared with genuine Stradivaris, Guarneris and Amatis, and, as we have already remarked, bore off the palm. Further evidence may be found in the high note in the A string of the viola, whose sounds will no longer be found nasal-like and forced, and also in the unrivaled power of the new 'cello.

The best proof, however, of the accuracy of Stelzner's system lies in the fact of the mere existence of his violett; for it is not too much to say that only on the frames of instruments constructed according to this system is it possible to make a stretched string (the G string) almost two millimetres in thickness—that is, nearly as thick as the lowest 'cello string—and only as long as those of the viola (38 centimetres from saddle to bridge), give a full soft note of startling power.

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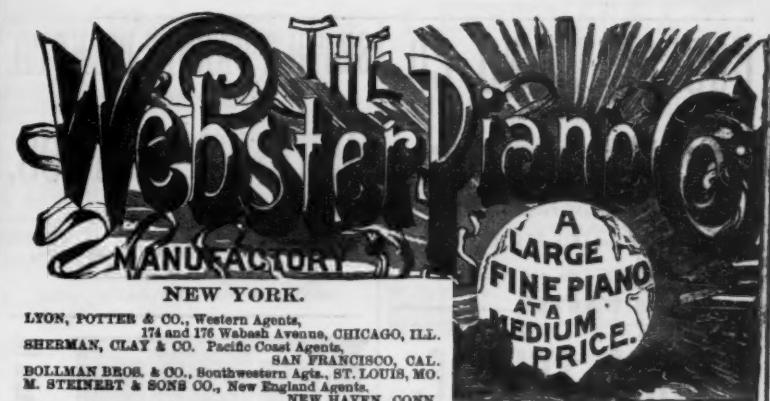


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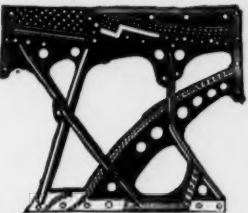
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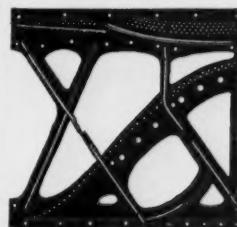
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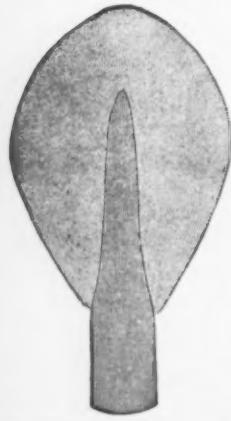
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